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THE UNIVERSITY OF ALBERTA

AN ANALYSIS OF FANTASY THEME DEVELOPMENT IN CHILDREN

BY

WENDY MAY PATERSON

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF EDUCATION
IN
COUNSELLING PSYCHOLOGY
DEPARTMENT OF EDUCATIONAL PSYCHOLOGY

EDMONTON, ALBERTA
FALL, 1986

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled AN ANALYSIS OF FANTASY THEME DEVELOPMENT IN CHILDREN submitted by WENDY MAY PATERSON in partial fulfilment of the requirements for the degree of MASTER OF EDUCATION IN COUNSELLING PSYCHOLOGY

(Supervisor)

Date: June 10, 1986

ABSTRACT

As a development of Bruno Bettelheim's interest in the importance of fairy tale fantasy in childhood development, this thesis examines the development of fantasy theme's generated by books which are being read by children today. The theory of Sociogenesis, as developed by Alexander Luria, provided a context from which to view this, and the model of fantasy theme development suggested by Jay Bishop was used in the research that was carried out. Reasons for doing this included an attempt to extend the potential of the use of Bibliotherapy in school systems as a means of affording dialectical change. Spruce Avenue School was chosen as providing a fairly typical sample of children attending elementary/jr. high school in a Canadian city today.

One hundred and fifteen students who attend this school were interviewed and their fantasy experience recorded on tape. Transcipts of these tapes were made and verified by an experienced psychologist to control for bias. Fifteen interviews were deleted because they were considered invalid either due to interference from television; or, because the children interviewed were unable to describe a fantasy experience they had engaged in as a result of reading a particular book. This left 100 transcipts to classify. Independent judges classified the material. In some cases only 50% agreement was reached on a particular entry. Therefore, these entries were deleted. Then, percentage agreement was 92%. Eighty-five entries were finally analysed by the nonparametric chi square test and a significant relationship was determined between fantasy theme and age. Support was provided for Bishop's model with two adjustments being suggested--both of which were derived from Sociogenetic theory. The results posed interesting questions for further research in regards to the exploration of fantasy theme development in relation to Bishop's model and Sociogenetic theory, both in conjunction with how this relates to Bibliotherapy and School Cirriculum.

Generally, this work is an effort towards understanding more about symbol systems used in the communication process--systems that are considered vital for human development.

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Chapter 1

INTRODUCTION

When the giant Polyphemus asked Odysseus his name, Odysseus replied, "(my) name is nobody." This wise move ensured that Odysseus, who subsequently blinded the giant, was able to escape his wrath. After all, how could Polyphemus catch and devour nobody"? With this scene from Greek Mythology--whether Homer intended to or not--he illustrates a universal truth that we are aware of today: that of the power that language holds. Indeed, followers of Dialectical Psychology believe that human beings create language, but are at the same time created by it (eg, Klaus Riegel 1978). For Riegel and others, our general symbol system of which language is the semiotic means par excellence forms the very foundation of our consciousness. The more insidious facet of this power of language is that it can also destroy us because, by its necessary social nature, it can limit the development of our consciousness, and we may all become part of what Karl Marx termed "false consciousness". Unless we use language to guide us beyond this false consciousness, we are created solely by language and robbed of individual identity.

However, although language does influence our cognition of reality, it is doubtful it is a one to one correspondence (Bruce

Bain, 1984, class lecture). We all live in a particular historical context, bound by space, time and developmental relationships , and we have at least a belief that we share a mutual language to co-exist. Language not only reflects the societal/individual development of our species, but can restrict the development of our human potential--if not treated with care. Which poses the philosophical, question facing our society is thus: Can we go beyond our semiotic being in the world and create individual meaning for ourselves? If so, how?

That meaninglessness or existential neurosis is a disease of our time is confirmed by its philosophers such as Viktor Frankl (1985), L. Von Bertalanffy (1967), and G. Bateson (1972) to name but a few. In other words, there seems to be a consensual feeling amongst those who have pondered the dilemma of false consciousness that something important is missing in our societal status quo. This could be the result of our thought patterns which avoid feeling patterns. Language is our only means of articulating thought, everything else which is not speakable thought is feeling (Langer, 1975, p.81).

The feeling I am referring to is voiced by Bateson in the preface to his book, Steps to an Ecology of Mind:

> Too many of us have become lost in the labyrinth have decided that if reality does not mean what we thought it did then there is no meaning in it at all . . . . As far as I know, there are only two ways out. One is religious conversion . . . . But I think those who choose ready-made systems of belief lose the chance to do some truly creative thinking, and perhaps nothing less will save us (p. viii).

Although their interests were mainly philological and nationalistic, it was also a creative "religious" search for something that was lacking in official Christian teaching that induced the Grimm brothers to study the folktales in the 19th century (Von Franz, 1978, p.3). However, their search (as has been the case with other scholarly anthropological and folkloristic endeavour) concentrated on answering questions pertaining to the origins, meanings, and modes of transmissions of the folktales. The Freudian (1955) as well as the Jungian (1964) approaches to folklore were more concerned with its psychic aspects inasmuch as they hardly stress the historical derivations but view the existant products as intinsically significant as shaped by the psyche (individual or collective) that uses the available themes freely to express its continuing and new problems, challenges and hopes. However, in trying to experience or to understand the non-material, psychic or spiritual aspects of existence, we encounter two worlds: on one side we meet our own inner world of drives, ambitions, feelings, loves, hates and wishes; on the other side we find the meaningfulness, purpose, beauty and incredible contradictions of the outer world. If we reject, on theoretical gounds, any objective significance of existence, as psychologists we are bound to see everywhere only the first subjective world, and the paradoxes of outward reality is viewed as merely an extension or projection of this subjective world. Whereas accurate analytic thinking may open the door to a broader understanding of human existence, in terms of an individual's perspective, to really obtain an accurate psychological view we must gain some insight into the basic features of the history of human thought. Each person's struggle with his or her problems is intimately interwoven with the history and the attitudes of the society s-he lives in: an individual's problems in development also overlap in folklore with themes dealing with the problems which face us collectively. In other words, the fantasy themes present in narrative folklore can be productively viewed from a Sociogenetic stance, one in which the social means of thought, perception and belief progressively became the life space.

Bateson (1972) goes on to explain that, in his view, creative thinking is the result of the combination of what he terms "loose" and "strict" thinking. With similar insight but including both emotional and rational aspects, Bain (class lecture, 1985) has developed a concept of perception in which he terms the two facets of perception as contemplative (or mediated knowing) and participative (or immediate and prereflective knowing). Although we cannot perceive independently of what we know, the interaction of these two forms of perception can give us the ability to go beyond our false consciousness and allow us to maintain the interface between our objective and subjective selves.

Research indicates (Bain, 1976) that contemporary education is biased towards contemplative perception to such an extent that the ability to perceive participatively is actually stunted by an excessively technocratic schooling process. As Von Bertalanffy says:

> Let us ask: what is the position of psychology in the modern world? By and large, an answer can be given: science has conquered the Universe but forgotten or even actively suppressed human nature.This is at least part of our trouble (1967 p.7).

Rollo May has offered an excellent analysis of the pathological weakening of the power of words, of language, and concludes that ". . . along with the loss of the sense of self has gone also a loss of our language for communicating deeply personal meanings to each other" (Heuscher, 1974, p.83).

I believe that an excellent way of communicating deeply personal meanings with each other is through the sharing of our experiences with fantasies. Fairy tales as social fantasies release us from time, space, and mortality just as individual fantasies do. Both lend themselves well to a reawakening of participative experience. Furthermore, through contemplative dialogue, where action is suspended in favour of inspection, judgment and analysis, participative perceptions can be enriched as dialectic experience. The development of perception combines fantasy as individual experience with empathy as its social counterpart. This thesis will attempt to provide a theoretical framework to justify using a dialectical exchange with fantasy and to serve as a basis for nurturing psychological growth. It will be suggested that this dialectic assists individuals in their process of creating meaning for themselves by distancing themselves from their ontogically prior social experience.

The question of this thesis is perhaps best captured by Martin Buber :

> Man knows of chaos and creation in the cosmogomic myth,and he learns that chaos and creation take place in himself, but he does not see the former and the latter together; he listens to the myth of Lucifer and hushes it up in his own life. He needs the bridge (in Norman, 1969, p.22).

As Educators we can provide that bridge through Fantasy.

Chapter 11

REVIEW OF THE LITERATURE: FANTASY AND THE DIALECTIC

Fantasy comes from a Greek word, phantazein, that means to make visible. The world of fantasy is the world of images and forms, it is a world in which the verbal and the visual coalesce. There is no set of generally accepted criteria for discerning the boundaries of fantasy. Although Klinger attempts to do this by defining what fantasy is not:

> The definition offered here includes reports of daydreams, reverie, or musing while listening to Beethoven, but excludes reading, ideation during moment of fright while narrowly avoiding an accident, or the inspection of graffiti. It includes a daydream about the possible course of a future interview, but it excludes a planning session on how to conduct it(1971 p.10).

Somehow this definition is constrictive. Fantasy as a conscious breaking free of reality merges with reading. Aristotle came closer to a working definition by making a distinction between directed thought, or reason, and nondirected thought, or fantasy. Aristotle's definition is pragmatic enough for the general purposes of this work. We have come closer to a viable definition however with Bishop (1984, p.1) "as process whose causes are never completely known". Fantasy comes into existence as a form of language which ceases to represent ideas but begins to generate them.

Fantasy as a process has an emotional component, and this is perhaps a good point at which to make an appropriate definition of emotion. Scofield (1978) following Bain (1976) does this well when he says," Emotion is a transformation of the world following magical principles, not those of causality, and this different vision allows us to feel free of the domination of the world" (p.8). Fantasy is not "true" but not inevitably "untrue". A child may never learn to like eating eat green eggs as he does in a fantasy story, but the fantasy description engenders an emotional process that echoes situations occuring in the "real" world. As stated in Chapter 1 of this thesis, fantasy reaches far into the consciousness of children and has for them a vigorous presence. This emotional aspect of fantasy is functional in all our efforts to create individual meaning for ourselves--an individual meaning whose development can be so constrained by societal preoccupation with the structured learning of meaning.

One major thinker and practitioner who has captured the essence of fantasy in our lives is Bruno Bettelheim.

Bettelheim: the prophet of fantasy

Bettleheim was born and raised in Vienna, where he began his work. Early on, he became interested in Autism. This mysterious condition in which children are totally unresponsive to people, Bettelheim believes, is the result of a failure to develop autonomy which he defines as the feeling that one can have an effect on one's environment; or, that one means something (Crain, 1980). After his experience as a prisoner of war in the concentration camps of Dachau and Buchenwald, Bettelheim came to the United States of America, and, in 1944, took over the direction of the Orthogenic School in Chicago while nurturing a hope that if it is possible to build prison camps powerful enough to destroy human personalities, perhaps it is also possible to provide environments that can help create them.

In 1979, he published his book, Surviving and Other Essays, in which, by popular request, he shares his feelings about the many subjects that have merited his consideration and, in particular, the subject of contemporary education. Briefly, he feels that the popular conviction today is that life is a "rat race"(p.127), and that the repercussions of this are manifest in our educational systems which hold that there are certain prescribed recipes for survival. The result of this, he feels, is that the fear of conscience is no longer present in our students, and while "It is true that too much fear interferes with learning, . . . any learning that entails serious application does not proceed well unless (it is) also motivated by some manageable fear"(1979 p. 130). In other words, because education is based on a middle-class morality that finds its psychoanalytic equivalent in a powerfully developed reality principle, the pleasure principle is largely forgone for greater gains in the future. This means that children suffer from an ego weakened by unsatisfied desires and a poorly established superego (1979 p.133).

Bettelheim's answer to this is that children should develop a fear not of damnation or the loss of parental love but, rather, of self-respect. In order to acquire this fear, of course, one must acquire self-respect in the first place--this should be the concern of the child's parents. As the child developes s-he becomes more than just a member of his or her family but of society too, and the usual parental morality of constraint must be replaced by a morality of cooperation. The morality of cooperation becomes the responsibilty of educators. The best methods teachers should employ must involve thinking about what pressures the children are under and what they can do about them, instead of worrying about the pressure they themselves feel; thus, they will find ways all on their own to relieve the children's pressures on them, and everyone would become better off (1979 p.149). In order to do this, teachers need to be helped to understand what is going on: there is a danger that if teachers and students continue to act out predetermined societal roles expected of them in the classroom, they will mould themselves into nothing.

Bettelheim sees children's development as being constrained by their parents' inflexible thinking. In relation to this, he commends Alexander Neill for his vision of education and quotes Neill as saying: "A child cannot have real freedom when he hears his father's thunder against some political group" (1979 p. 179). Importantly, Bettelheim believes that modern society's concern with technical competence has dulled concern for human feeling (1979 p. 257). A solution to all this lies in reexamining the balance that is set up in our society between the development of alienation and autonomy so that we may afford our youth more of the latter: "Our focus (in education) belongs with the real life experiences and emotional satisfaction (children) need, rather than those destructive one's they may want for a lack of better direction" (p.369).These views are well thought out and impressive. Indeed, their development forms the foundation of this work. But first Bettelheim's treatment of fantasy must be examined.

Bettelheim touches on this subject in this book by showing how we extend our rigid morality into reading texts which depict only one way of reacting to any given situation. The example he gives is that children are always happy when a new baby arrives at home, rather than violently jealous which is, of course, a possiblity. Both in this case and others, this denies the existence of violent feeling and prevents children developing to be able to deal with violence rationally and results in violent actions.

With these individual and social perspectives in mind, Bettleheim used a grant from the Spencer Foundation to explore why folk fairy tales are so valuable in the upbringing of children. The result of this research was the now famous book on the tales, The Uses of Enchantment: The Meaning and Importance of Fairy Tales (1976) which aroused popular interest in the importance of fantasy in children's lives.

From the individual development perspective,the main thesis of this book is that the tales help foster the development of autonomy in children through their symbolism which (not coincidentally for Bettleheim) lends itself to psychoanalytic interpretation. But this is not to say that all the details of each story are related back to classical psychoanalytic theory, nor that one needs to accept psychoanalysis in order to appreciate what Bettleheim has to offer. Rather, one needs merely to be aware of the flavour of the interpretations provided in his book. And from his theoretical standpoint, Bettelheim does an excellent job of illustrating how the tales contribute to individual childhood development.

However, Bettelheim's social perspectives require a broader recontextualization. Bettelheim begins his book by chiding contemporary society for their lack of appreciation of the tales.

Here, Bettleheim is guilty both of not viewing the historical developments of the tales and of not placing the society he chides in social context. An examination of both the historical and cultural aspects of the tales will more fully explain what I mean.

Historical and Cultural Aspects of Fairy Tales

If one examines the social history of fairy tales, one realises that they are too time-tested and resilient not to withstand periods of societal distaste for their merits, which of course gives strength to the argument that they seem to play an important role in societal functioning. As Max Lüthi has observed, "the folktale is a living organism with a life force and a life space" (in Bonet, 1978,p.21). Or, as Claude Lévi-Strauss (in Rossi, 1974) postulates, "in many cases, narrative folklore is the only living remnant we have of previous cultures that we may or may not know anything about by other means, but their symbols of human truth exist because we have not rejected them; as such, they are part of our contemporary, dynamic being". Fairy tales actually seem to have a similar function in the set-up of a population as dreams have in a individual, "they confirm, heal, counterbalance, and criticize the dominating collective attitude" (Von Franz, 1971, p. 124).

The travels of tales through oral tradition can only be attempted with great difficulty and careful scholarship, but one can follow their transmission through literary tradition with greater ease. From the Vedas, Homeric Legends, Sanskrit tales (written to amuse the Queen of Cashmere) through the tenth century when Reynard the Fox was found as a Latin product of the monks, to when, in 1000 A.D. Shah-Namer or King-book of Persia by Ferdousee became the pride and glory of Persian Literature,and on through the 1550's where Straparaola's Nights were a collection of jests, riddles, and stories taken in oral tradition from the lips of ten young women, to 1637, when The Pentamerone by Basile appeared which included what later became the German "Cinderella," "Rapunzel," "Snow White," and "Hansel and Gretel." Basile was careful not to alter the tale as he took it down from the people, and his stories have allusion to his society's manners and customs, as well as to stories and mythology of the time. It was in the late 17th century that the French academician, Charles Perrault, published a collection of his own favourites, including such hair-raisers as "Little Red Riding Hood" and "Bluebeard," which until then had been enjoyed only by those denied the privilege of literacy. Though he pretended that his book was composed not by himself but by his son, it was clearly intended for full-grown literates, more particularly courtiers with a taste for cultural slumming, or what we today might call "camp." So successful was his effort that within a few years the writing down of such stories, and the making up of new ones on their model had become the rage. Indeed, before the century was over, an immense collection called the Cabinet des Fees had been put into print, chiefly by the kind of court ladies who also considered it chic to play Blind Man's Buff and go on picnics dressed as shepherdesses. The aristocratic audience may not have been aware that what they really sought in such stories was the primitive, the magical, and the horrific otherwise denied them by the pattern of their lives. Madame d'Aulnoy (1650-1705) was one of the most important followers of Perrault: she was a brilliant, witty countess and brought into her tales the graces of the court. There were many imitators of Countess d'Aulnoy, such as the well-known Madame de Beaumont, and Madame Villeneuve. Despite the popularity of Perrault and Madame d'Aulnoy, or perhaps because of it, as the eighteenth century grew older, fairy tales were looked on with increasing disfavour. They were felt to be an affront to the rational mind and were relegated to the nursery.

Although these tales were well known in French and English Canada in the 18th and 19th century, it was not until the early twentieth century that Andrew Lang, (1901) edited Perrault's tales from the original edition. These tales made their way slowly in Britain, but gradually eclipsed the native English tales and Legends which had been discouraged by Puritan influence. Eventually, they superceded the British tales, crowding out all but a few die-hards sych as "Jack and the Beanstalk" and "Tom Thumb".

The fairy tales became a respectable study for antiquarians, an inspiration for poets, and a permissible source of wonder for the young. The event that brought this about was the publication of German popular stories translated by Edgar Taylor and his family from the Kuder und Haus Märchen of the Brothers Grimm. As the Opies(1974) point out, this enterprising duodecimo volume was, ". . . firstly, a highly readable collection of stories for 'young minds'; secondly, an instantly acceptable gift ,illustrated by the best illustrator of the day, George Cruikshank, and thirdly, a learnedly annotated revelation of the antiquity and diffusion of traditional tales" (p.32). Hans Andersen followed the Grimms brothers with his collection of created fairy tale literature. Andersen's stories were of such immediate appeal that they soon came to be passed on orally (the Grimms published Die Erbsenprobe in 1843, apparently not realizing it had come from Andersen). It was not until later Victorian times, that age of cultural ghettoization, that the Marchen were totally remanded to the nursery. Before Dickens' death in 1865, a campaign that threatened to censor Grimm and Perrault out of existence had been mounted. (Bettelheim refers to this in his book on p. 23). As Fiedler (1976) says, " It proved possible to save the genre for the nursery only by bowdlerizing, sentimentalizing, and especially, Christianizing it"(p.25). Fieldler (1976) then goes on to say," Ironically, it was the teaching of Freud--understood, half-understood, misunderstood--as well as two world wars and the rise and fall of Hitler, that produced a squeamishness about death equal to the Victorian disgust in the face of love. There was a consequent desire to control not just its overt expression (about which it proved possible to do very little) but its reflection in the arts (which were much more easily controlled)"(p.26). Howard Stein (in Bain, 1983,p.397) would agree, "Thus the paranoid--or paranoid culture--is vigilantly on the lookout for 'enemy aliens' when he is in fact projecting his hatred onto them." The middle fifties of this century saw the climax of an unprecedented campaign of suppression, a cold war on Thanatos, which began by banning horror comic books and ended by driving fairy tales from the nursery (Fiedler,1976, p. 25). Given his own lived experience at the hands of the Nazis, no wonder Bettelheim has tried to alert us!

In no small part because of Bettelheim (and Lévi-Strauss and others),there is evidence that fairy tales are very much "in fashion " at the moment. Society, it seems, is once again recognizing their importance. For example, in Quest magazine (December, 1984) there was an article about Barry Dickson, a social worker in Toronto, who is working with Joan Bodger, the director of the first Head Start program for disadvantaged preschoolers in New York State, in a fairy tale therapy workshop for parents who have been abusing their children. In particular, Bodger describes the success of telling the Appalachian version of the tale "Cupid and Psyche" to a woman who was astonished to learn that someone else had to suffer living with a husband who was a "bear" half the time. In this workshop, the tales apparently facilitated the unblocking of these patients' memories by getting past their defences. Maureen Duffy, writes in 1976 that she feels Bettleheim's message for parents who are anti fairy tale seems unnecessary in a British context where". . . informed sources show that the people of fairy land are alive and well and living in Kensington Gardens again since the Wombles chased them in the nicest possible way from Wimbledon common." Perhaps the best example if this trend is presented by the Opies in the fascinating book, The Classic Fairy Tales (1974). They stress that fairy tales are well and truly in fashion: ". . . doctoral theses are footnoted on them, standard identification numbers accorded them, and conferences convened to discuss them"(p.5). A small section of society devotes much time and energy to studying fairy tales because society acknowledges their necessity implicitly--by allowing them to exist. As Heinrich Zimmer (in Norman, 1969, p.xv) says:

> In dealing with symbols and myths from far away we are really conversing. . . with ourselves--with a part of ourselves,

> however, which is as unfamiliar to our conscious being as the interior of the earth to the students of geology. Hence the mythical tradition provides us with a sort of map for exploring and ascertaining contents of owr own inner being to which we consciously feel only scantily related.

Bettelheim's concern about present education practice which he feels should cater more to developing autonomy in our children led him to begin exploring how exposure to fantasy may assist in this process. While his work is commendable, he fails to consider that fairy tale fantasy has withstood the test of time, an examination of its history reveals that it has served both societal and individual functions for the young and old throughout the centuries. People today seem to recognize that fairy tales are important, but do they understand why ?

Fantasy: the allure

Why this continued fascination? Bettelheim (1976) goes some way towards providing an answer when he quotes the German poet Schiller, who wrote, "Deeper meaning resides in the fairy tales told to to me in my childhood than in the truth that is taught by life." I suspect many of us may identify with Schiller's statement. Although we ". . .may not always recognize either the fact or the need that a fact represents, there is often, in fantasy, something hidden, a meaning, a secret, the celebration of a private wisdom, an invisible thread that binds us to the whole truth of life"(Norton, 1977, p.868).

How do fairy tales provide us with such meaning in our lives? Bettelheim goes some way towards the answer in his book, but his stance is not sufficiently holistic. Although he adequately explains individual development from his version of an established theoretical perspective, he does not explore this perspective fully enough. For example, he does not account for ontogenesis within sociogenesis and the role that the tales play in thes developments. My best answer to the question of Why the tales are important in the development of individual meaning is the reason why I am writing this thesis: I suspect it is the "magical quidance", this experience of fantasy offered by the tales that has provided and continues to provide this meaning. I see a need to re-cast Bettelheim's thoughts along these lines.

Based on Tolkein's perspectives outlined in his book ,Tree and Leaf(1965),Bettelheim says that he feels that it is the "recovery, escape and consolation" aspects of fantasy in the tales that contribute most to their fantasy functions. From my perspective, it is the Recovery aspect that is of prime importance. Bettelheim sees the Escape and Consolation functions as being most potent. Let us consider these alternatives.

Bettelheim argues that tragic endings in some fairy tales make them unsuitable for children to read, and, in particular, he criticizes Andersen for providing us with this type of fantasy tale. Although Bettelheim recognizes the role of catharis in the experience of a tale, he argues that". . . the child who feels downtrodden does not need compassion for others who are in the same predicament, but rather the conviction that he can escape his fate"(p. 105). Duffy (1976), in her criticism of Bettelheim's book recalls how deeply moved she was by Andersen's story, "The Little Match Girl":

> My constant demand for it suggests to me that I needed the release of tears it gave me from my childish worries about our poverty and my mother's possible death. I couldn't express those fears directly, or even perhaps understand them, because I was too young, but I was living them, and they were given expression and release through Andersen's story and my reaction to it(p.22).

There is a place for tragedy in fantasy which reflects the tragedies of life, from which even children are not exempt. I suggest however that it is help to recover from these tragedies that children need rather than escape from and/ or consolation about them. The tales do model aspects of recovery such as the endurance of the match girl for children to imitate if necessary.

Bettelheim is interested in the way fairy tales propose certain psychological conflicts and problems and then metaphorically offer solutions--not in terms of didacticism as in the fables but in the imaginative projections of feelings, problems, and developmental situations. He is interested in the anagogic rather than the pedagogic function of the tales, their provision of subtle guidance like this, and their promises of reward and punishment. Thus the stories of brothers and sisters are not merely symbolic of sibling rivalry but are instructive in the means for coping with that rivalry. The "Three Little Pigs" to Bettelheim is to be seen as instruction in three stages of childhood mastery over the pleasure principle (Rudikoff, 1977, p.127).

Although Bettelheim's point about the anagogic functions of fantasy in the tales is a good one, his stance that children's experience with fantasy should not be shared is too misleading. He is on the right track when he says, ". . . the telling of a fairy story should be an interpersonal event into which adult and child enter as equal partners, as can never be the case when a story is read to a child" (p. 152). Experience with fairy tales should reflect experience in real life, but it should, following Luria and Bain, be both inter- and intra- personal. The importance and value of fairy tale enchantment cannot be discussed in isolation.

What is perhaps more troubling about Bettelheim's work are his implied assumptions about the social and historical settings for their use. The tales, for instance, are supposedly best told by a mother (not still entangled in oedipal conflicts). As Rudikoff (1977) points out: "This of course presupposes the quintessential stable, chronologically-organized middle- or upper-middle class family, something which cannot be so easily assumed to exist nowadays. The story-telling mother has time and energy and is not detained at shop or office or by other vocational or social demands"(p.128).

This social naivite is compounded by Bettelheim's argument for the tales that in that he ignores the whole ambience of children's literature which has developed around them. Although he does try to make the point that the tales are superior to the story of "The Little Engine That Could" because this is not far enough removed from realism, this is not sufficient. Children nowadays are surrounded by a whole new world of unprecedented imaginative productions created precisely for them and influenced by fairy tale fantasy. Whole sectors of libraries are set aside entirely for their own use. There is to be found children's books on every known subject, beautifully printed and illustrated, and written by competent people. Bettelheim casts himself as the defender and rescuer of fairy tales but he does so with little regard for the existing situation (Rudikoff,p.127).

Fairy tales have the psychological uses Bettelheim suggests they have, and other uses that he does not think they have; and what is more, all these uses apply also to other fantasies for children that are available today. Any consideration of enchantment among modern children must take account of the predominance of television with its power to prevoke, shape, and control the fantasy it evokes.

Bettelheim ignores television and insists that the meaning of the tales should not be discussed with children because this destroys some of the subtle functions of their enchanting properties. As a constant modus vivanti such a stance seems limited. Children are not just exposed to fantasy when they are read a fairy tale, as I have said, with the influence of television, fantasy is ubiquitous today.

With these criticisms of Bettelheim's work it is my task to examine further the potentials of fantasy.

Fantasy: some dimensions

It should not be forgotten that fantasy has potential for both harm and good as has been stressed by such authorities on psychology as Alfred Adler, and Maria Montessori. Adler's concern was that children may rely on fairy tales or other forms of similar fantasy too much as a means of escaping life and its problems. For example,Adler felt a young girl may fantasize about marrying prince charming and "living happily ever after"--of using a spouse to give her identity and meaning (Rychlak, 1981,p.147) Similarly, Montessori was also critical of attempts to enrich children's lives through the use of fantasy tales because she felt that slum children could be further marginalized by misuse of heros (haves) and villans(have nots) in certain tales. Montessori also saw fantasy as the product of a mind that has lost its ties with reality(Crain, 1980,p69). Bettelheim's answer to this is that a child's ". . . unrealistic fears require unrealistic hopes"(p.133). But the key to this argument lies more with Bettelheim's statement, ". . . the'truth' of fairy stories is the truth of our imagination not that of normal causality"(p.117).

Bishop suggests that the criticisms of fantasy should be aimed more at the imagination which, ". . . uses sense and perceived material pertaining directly to the environment, fantasy does not have to " (1984, p.3). Although fantasy is more functional than structural, there is a danger that fantasy may feed the imagination and provide it with the means to form an unhealthy structure of delusion:". . . symbols and the interpersonal sharing of symbols can be profoundly adaptive and profoundly counteradaptive. Symbols can be used in the playful spirit of as-if provisionality and inquisitiveness or in the dogmatic spirit of the quest for certainty and security"(Stein, in Bain, 1983, p. 399). Recently, Moshe Spero (1982), a clinical psychologist practising in Ohio, wrote about some of his patients who suffered from an over identification with some aspects of Jewish folklore resulting in their tendency to hide in the legends rather than accepting the reality of appropriate conflict resolution and opening up communications. If a person has been programmed in a certain way, then unless that person becomes conscious of how he has been programmed and does something about it, he remains closed to a whole roster of experiences which do not fit into the programmed previously established trend(Haymond, 1976, p.89) Fantasy, when read on a superficial level with an immature mind, can appear to present in concrete terms, the downfall of the wicked and wickedness, the reward of the righteous and righteousness, and exaggerate the human capacities for good and evil.

In order to avoid these misunderstandings developing, educators should ensure that this does not happen by attempting to share children's fantasy experience with them, to try to understand them, and to help children understand themselves better.

A Case for Dialectical Sharing

> Students of psychology, if they have been concerned with development and change at all, have always behaved like the pianist. They have not yet suceeded in apprehending

> their task as behaving like conductors. In order to do that, we would have to learn a new form of logic--dialectic logic. Such a logic, although denied and ridiculed by many scientists and philosophers would enable us to explicate movements through time rather than compare conditions frozen in time. We would study the development and change as a horizontal flow of interwoven sequences of events rather than a series of vertical time slices. We would apprehend the movie rather than look at a collection of separate frames(Riegel, 1978,p.60).

With regard to the widespread presence of fantasy and its potential for harm if it takes hold of the imagination, I do not agree with Bettelheim that fairy tales or any fantasies are best left alone in a child's mind like the grain of sand that is perhaps present in an oyster to enable it to form a pearl, I feel rather that it is important that we should take more care, in case there is no grain of sand; or worse, that the oyster is rotting. Aiding process by culturing a pearl is a realistic way of ensuring that there will, indeed, be the product of a pearl. Childrens' idiosyncratic experience with fantasy must be discussed and contemplated on,in such a way that their experience with fantasy becomes a dialectic process of thesis, antithesis and synthesis providing broad patterns in which change may occur: to elucidate internal relations, promote qualitative change and healthy development. Thus, children would be less likely to suffer the malaise of living in their imagination and fantasy would function not as a "flight from psychic pain" of consolation and escape but rather as a means to experience the"curative pain"of recovery (Stein, in Bain, p.411).

In other words the escape, consolation , and recovery offered by fantasy must not be addressed on a superficial level but examined in relationship as to what are the fantasy influences available and how they are handled by each individual child. To extend Tolkein's insights I would like to use the same quote from John Ruskin that the Opies use in their book on fairy tales: " Let him know his fairy tale accurately . . . it is of the greatest importance early to secure this habit of contemplation, and therefore it is a grave error . . . to illustrate with extravagant richness, the incidents presented to the imagination"(p.11).

The idea that fantasy experience should be shared in a dialectical sense if its potential for creative development is to be realised is of course not new. In psychotherapy, the sharing of this experience has been practised and written about extensively, particularly from Bettelheim's perspectives.

Other Perspectives on the Psychological Use of Fairy Tales

Notwithstanding the various shortcomings of his work, Bettelheim must be admired for providing theoretically based insights to enrich the already weighty meaning of the old tales and for providing a basis on which to develop our thought on fantasy as it pertains to childhood development.

Laurie Brandt (1983), for example, uses Bettelheim to good advantage as a theoretical basis for her treatment of the separation/individuation crisis with a borderline adolescent. In dealing with this crisis, she successfully used C. S. Lewis's fantasy The Lion, the Witch, and the Wardrobe, Brandt (1983) notes, "Fairy tales, particularly enduring ones offer models for, and solutions to the child's dilemmas at many levels of development. Which tale is most meaningful to a child depends on both his developmental stage, and his current problems"(p.79).

In a more general sense, others have written about the treatment of specific psychological problems using fairy tales from various theoretical perspectives (for example, the Jungian approaches of Marie-Louise Von Franz (1977,1978,1980) and Linda Leonard (1983); The Transactional-Analysis model of Eric Berne (1973); The Existential perspective of Julius Heuscher (1974); and David Reynold's (1984) work with Morita therapy). However, it is Graf Wittgenstein's (1965) use of fairy tales in psychotherapy that moves towards the more flexible stance suggested by this thesis. Avoiding dogmatic interpretation, Wittengstein makes use of his patient's own comments or associations to the fairy tale themes. In particular, Wittgenstein uses the technique of asking his patients to narrate some of the common fairy tales they remember from childhood. The distortions that these tales have undergone in the patients' minds are seen as an indication of the specific, individual shape of the general human problem portrayed by the tale.

Similarly, in a recent issue of the periodical Canadian Counsellor, Norman Amundson writes about the usefulness of asking clients to complete a story a therapist starts as a means to facilitating the communication process (1985, p. 208-220). In Bishop's recent paper, "Change Lives in the Poetry of its Meaning"(1986) , he argues for the pivoting function of change which allows us to focus more intently on therapeutic events rather than attempting to control these events. The descriptions of pivoting situations in this article would lend themselves to the description of what may happen through children's experience with fantasy. These developing approaches show a trend towards eclecticism and focusing on using metaphor, and symbol as a softer, more effective means to aid mutual understanding.

Mutual understanding related to promoting healthy development is the focus of this study--mutual understanding that is facilitated through dialectical experience with fantasy. After extensive research, I found little done on the role of fantasy and/or fairy tale in typical childhood development.--This thesis is an attempt towards furthering the understanding of the functional role fantasy does play in this process today.

Chapter 111

REVIEW OF THE LITERATURE: THE THEORY AND ITS APPLICATIONS

Bibliotherapy

Before I go on to offer a theoretical basis for conceptualizing the development of fantasy themes, it seems appropriate to explore certain established disciplines that may be related to my task. Bibliotherapy ,the term given to therapy which uses literature, is such a discipline. The importance of bibliotherapy has been recognised throughout history with the early Greeks, for instance, recognising the healing value of reading by placing an inscription over their library entrances which translated meant "place for healing of the soul." The Romans thought that reading orations to the mentally distressed was beneficial. Religious reading was a common practice in prisons and mental institution during the Middle Ages. In North America, bibliotherapy has been used extensively by both the Veterans Administration and the Menninger Foundation for over 50 years. Pierre Janet was the leader of the modern bibliotherapy movement and, interestingly enough, he used fantasy in his therapy practice(Watkins, 1976,p.36).

Bibliotherapy is an effective technique which can be used specifically to help children cope with their problems and thus promote mental health. However, it is not a cure-all, nor can it be used with all individuals, but when it can be used, there seems sufficient evidence to suggest that it is an effective method (see Rhuben, 1978). Three goals of education in particular suggest the use of bibliotherapy in a developmental rather than a remedial sense; education for psychological maturity, for life adjustment, and for character development. Minor problems that arise in these developmental processes may be helped by bibliotherapy and prevent the formation of more serious problems. Students who are either too inhibited or too shy to discuss personal problems with a teacher, counselor, or librarian, regardless of how much they may like or respect them, can often project their problems in a much more impersonal way through class discussion of book characters with whom they have identified.

However, it has been noticed (Brown, 1975, p.191) that, under certain conditions, bibliotherapy can impede rather than nurture healthy development. The fears and anxieties of some students may be aggravated by reading about such problems in literature, and they may actually acquire more symptoms as a result. Rather than gaining the needed insight, some students rationalise their problems when reading about them.

Furthermore, as with other forms of therapy, if the relationship between therapist and student is not somewhat impersonal (though still friendly), the student may show improvement because of his liking for the therapist but be unable to transfer the improvement to other situations or with other people. In reality, at its developmental best, the purpose of the reading should be to set in motion the thinking and coping behaviour which will finally work through to a solution.

There has been little work on bibliotherapy related specifically to fantasy development, but its suggested advantages and disadvantages should be acknowledged as possibly relating to this facet of most relationships with literature. The solutions to these problems could be provided by the dialectical approach that was suggested in Chapter 2. However, we are still without a conceptual framework. Ironically enough, it was a student and admirer of Janet, Lev Semenovich Vygotsky (1896-1934), who, following Wolfgang Humbolt gave particular focus to Sociogenetic theory. Interpretation of the role of fantasy within a sociogenetic stance would seem to be productive.

The Heuristic Value of the Sociogenetic Stance

Both Janet and Vygotsky felt that "One must seek the origins of conscious activity . . . not in the recesses of the human brain nor in the depths of the spirit, but in the external conditions of life. . . in the social and historical forms of human existence" (Luria, 1981,p.5).

Sociogenesis involves studying the developmental interelationships of individuals, language, and social history. That "symbols are part of the human world of becoming" (Bain, 1974), is central to this theory whose genesis was influenced for the most part by Humbolt but was also influenced by the Leipzig Gestalt school, Romanticism, and Marxism. Human consciousness is a dynamic process whose development is contingent on social interaction mediated by the use of symbols--particularly language symbols. Social interaction, in turn, is contingent on social history. In his book, Mind and society (1978), the essence of Vygotsky's theory is explained when he says that he sees the relationship between the individual and society " . . . as a dialectical process which, like a river and its tributaries, combines and separates the different elements of human life"(p.126).

As human beings develop, they become less limited to the direct impressions of their surroundings, and are able to transcend the bounds of sensory experience to penetrate further into the essence of things than is possible by direct perception. Relatively speaking, it is only recently that we have evolved to be able to do this. An examination of history, such as was conducted by Ashley Montague (in Bain, 1983) shows that language, at first, was synpraxic, but gradually it became separated from practice until it became the present means through which humans formulate generalizations or categories. Likewise, individual development follows this pattern and language in the youngster is synpraxic with the gradual development of language accompanying the development of thought until the ability to think in the abstract develops in each of us to varying degrees (see Appendix 1). Humans today are characterized by both sensory and rational cognition.

Ernst Cassirer, in his book, An Essay on Man, takes a sociogenetic stance when he notes that humans are wrongly called animal rationale. His claim is that to describe us as rational animals, though valid, is one-sided, because this rationality is part of our ability to form symbols; humans are better defined as animal symbolicum. "Language, myth , and religion are parts of (our) universe. They are the varied threads which weave the symbolic net, the tangled web of human experience"(Cassirer, p. 25). We have no fixed Umwelt but are constantly creating and re-creating our worlds. Yet, as Wilhem Schmidt (1973, p.63) says, " we cannot escape the history of the society and culture into which we are born". The problem then is how to unravel this web, and discover and recreate meaning for ourselves as well as accepting the meaning imposed on us by our shared human experience. To do this, we must use symbols to guide us to go beyond societal perception. Essentially, we can only achieve individual freedom in this way: only by distancing ourselves from ourselves and reflecting on our human situation can we acquire a unique self (Bain,1973).

Earlier versions of this type of conceptualization, such as that of the anthropologist, George Herbert Mead, is similar to this sociogenetic view of acquisition of self. In his book, _Mind, Self, and Society_ (1978), Mead talks of an individual who has not acquired a self, "apart from his social interactions with other individuals, he would not relate the private or 'subjective' contents of his experience to himself, and he could not become aware of himself as such. . . ."(p.225). As the lyrical poet, Robbie Burns, says in his poem, "To a Louse":

> O wad some pow'r the giftie gie us
> To see oursels as others see us:
> It wad frae monie a blunder free us
> An' foolish notion.

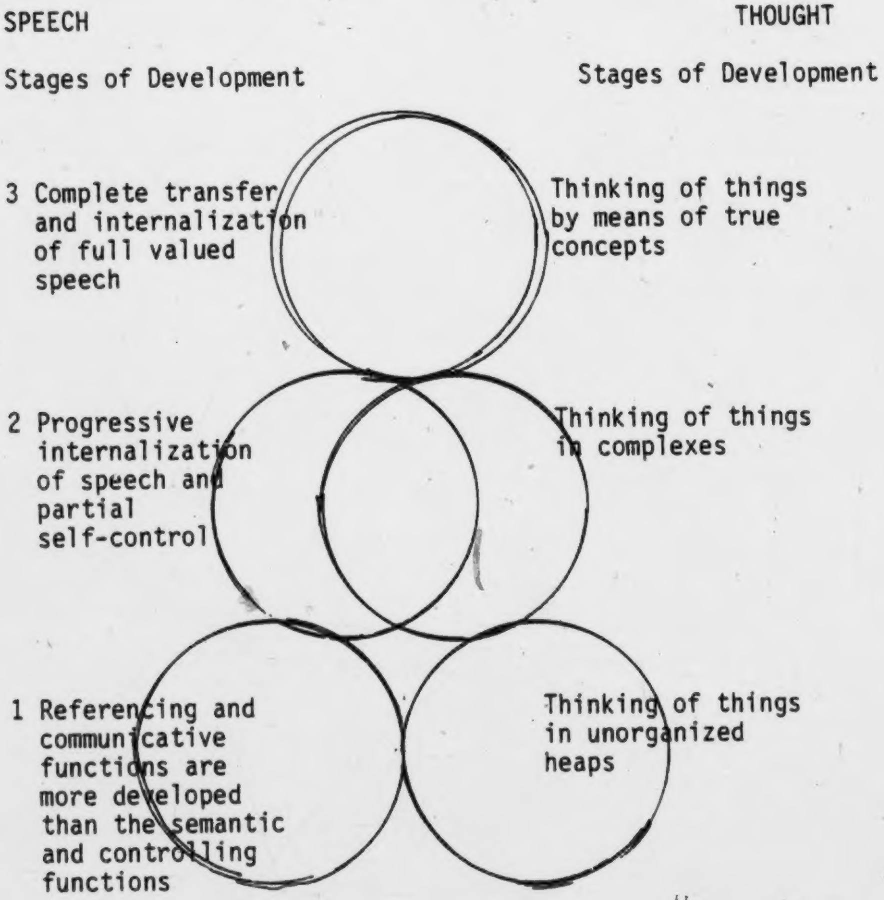
Many other psychological theories include this notion of being able to in a sense "go beyond" the forces that shape us and thus acquire individual meaning: for example Frankl's (1985) notion of "self-transcendence", and Maslow's (1968) of "self-actualization". Recent developments of Sociogenetic theory attempt to provide a more dialectical, process oriented dimension to these notions.

Luria, Bain, Yu, and Schmidt: the new wave

Vygotsky's theory has been prominantly developed by his pupil, Alexander Luria, who was particularly concerned with the acquisition of voluntary consciousness which develops as the forms of social discourse are internalized. This process of internalization involves the development of the use of language. The functions which constitute language are explained more fully in Appendix 1. Briefly, these functions are: a referencing function, in which language plays a nominative role; a communicative function,in which language plays an intentional role; a semantic function, in which language plays an abstracting role; and, a controlling function in which language plays a planning role. During the course of ontogenesis, we become able--through our experience with language--to voluntarily regulate and master our cognitive experience: we transfer external, social experience to internal, psychological control (Bain, 1980). Acquisition of these four functions of language as processes is indistinguishable from the acquisition of self (see Figure 1): "Language is the main lure which draws the infant out of his envelope of action-space along this or that cognitive course, into the variegated living spaces of adulthood" (Bain, in conference).

Figure 1

The Relationship Between The Development of Thought and Speech


SPEECH
Stages of Development
THOUGHT
Stages of Development
3 Complete transfer and internalization of full valued speech
Thinking of things by means of true concepts
2 Progressive internalization of speech and partial self-control
Thinking of things in complexes
1 Referencing and communicative functions are more developed than the semantic and controlling functions
Thinking of things in unorganized heaps

Stage	Psychological Norm	(Canadian) Sociological Norm
1	10-24 months	10-24 months
2	30-54 months	4-13 years
3	55-73 months	mean 17.6 years

Bain is a contemporary researcher who is developing Luria's theory. Further to his study (with Agnes Yu) on the relationship between maternal attitudes and cognitive styles of children (1982), he (in conference, 1985) has discovered that the development of language thought and self is not contingent only on the language code used by primary caregivers (as Basil Bernstein (1971) has suggested) but also on the dialogue practices of these caregivers. Parental dialogue style may be open and consequently open up experience for the child by clarifying observations, directing attention to alternate possibilities, and providing constant new vocabulary; or, authoritarian and consequently restrict the individual development of the child by tending to preserve the status quo, fostering dependency, and not encouraging autonomous action.

Through relating these dialogue styles to Bernstein's speech codes, Bain and Yu (1985) conclude that 73% of parents in Canada today use the authoritarian style albeit with the elaborate speech code. This means that the interpersonal experience of children does not encourage a reflective self, language use, it is suggested, is the prerequisite for being able to reflect on one's situaion and create individual meaning for oneself. As shown in figure 1, the present mean for fully internalizing the functions of language is seventeen years. Present parenting dialogue practices do not promote reflective personality styles. When children are handled at a predominantly authoritarian, nonreflective level, they are provided with a false, socially based security and denied the possibility of attaining true, individual security through the development of self, and the false consciousness I referred to in the introduction of this thesis halts the development of the self.

For the most part, Canadian parenting practices are not in Maslow's (1968) terms growth producing , and this is worrying. Stein has rightly observed,"To bequeath to the future not only one's children, but one's motivated ignorance as well is to bequeath an evolutionary cul-de-sac"(in Bain, 1983,p.409). Bishop (in press) also notes in his work on children's fantasy, "Teenagers are rarely in touch with their natures. Confused motives, actions, and consequences leave them puzzled and alone"(p.4). Bettelheim , as examined in Chapter 2 of this thesis has voiced similar concerns. Can educators address this issue?

Further to Vygotsky's theories of the acquisition of scientific concepts as being the medium within which consciousness and cognitive control first develops, Schmidt (1973) sees man as animal educandum: man must be educated to become a fully functioning human. Technology today has provided us with remarkable stability and predictability of our physical environment which has left us time to consider the moral and cognitive ambiguities of society today. Education pratice should seek to help children deal with this moral and cognitive ambiguity by nurturing both their intellectual and emotional dimensions, in most cases, as a development of the education they receive at home. Therefore, education should combine subject matter with feelings, interests, and values of learners to help them understand themselves and one another. As Schmidt (1973) says:

> Our civilization is seen more and more to depend not only on preparing individuals to play predestined and roughly definable roles in a static society but also on developing creative individuals who can cope with the change in the conditions of living (p.46).

Bain (in conference) maintains that if children are able to internalise sympathetically the four functions of language and a dialogical self, they find the path to individuality more readily. Bain (1984) distinguishes between a perceptual being-in-the-world and a linguistic being-in-the-world as ways of experiencing life that are simultaneously unique yet in constant reciprocity. Language acquisition is thus related to psychological development: it is the means through which we progress to higher needs. Our perceptual being-in-the-world is formed by a combination of our ability to cognize participatively (or perceive in a physiognomic way) and our ability to cognize contemplatively (a more abstaction oriented, reflecting form of cognition):

participative cognition is the primordial way of knowing, immediate and prereflective, and contemplative cognition is mediated knowing, the result of reflection. In other words, we have two forms of consciousness: one active, logical, linear , and mathematico-deductive, and another, receptive, holistic, and intuitive. The former is the domain of science, mathematics, cultural thinking, and intellectual processes, and the latter is covert and diffuse, to do with art, myth, rhythm, and dream. Both modes of being exist within us from an early age, and both forms have their immature and mature versions with the immature version being used before the four functions of language have been internalised, and only the possiblity that the mature version will be used after this because the emergent principles of mature perception only partially supercede those of immature perception.

In a study of schoolchildren, Bain (1976) shows that language and perception share a common semiotic core with the ability to cognize participatively paralleling the development of scientific language. Interestingly, during their school years, the children Bain studied developed a "schooled prejudice" towards prereflective knowing and lost their ability to cognize participatively. It seems as if they had alienated themselves from themselves by the contemplative cognition practices usually imposed by the school system.Importantly, the ability to participatively cognize was only recaptured by those children who had internalised the four functions of language. In related studies, Bain (1978) suggests that when children are exposed to the nondiscursive symbol system of music, their ability to participatively cognize was not diffused to the same extent as those who were not exposed to music at all. Again Bain(1978), found that children who were exposed to a musical environment were helped to develop better self-awareness through this form of participative perception, and similarly, when children were exposed to a bilingual environment, their participation in this form of semiotic experience increased their linguistic awareness: "Participation thus interacts with contemplation to provide insight in specific domains--contemplation becomes sluggish and stereotyped without a participative imput"(Bain, in lecture,1984).

Other theorists of psychology have felt also that this is so. For example,the humanist Maslow's (1968) observation that repeated B-cognizing enriched perception(p.77). Again, Bertalanffy (in Royce,1965) relates, :" . . . whereas discursive symbols convey facts, nondiscursive symbols convey values felt and acted upon, that is, emotions and motivations"(p.41). Fantasy is an excellent example of nondiscursive symbolism that lends itself to prereflective knowing.

Participative cognition is a sort of contact with nature through the senses. Bain (1973) feels that realism (which sees everything as being equally real including dreams etc.), phenomenalism (which maintains that events which occur together have some causal linkage), and dynamism (which takes for granted some sort of generalized energy as linking together objects and events) together with egocentrism (or a limited awareness of self) and body mobilization all contribute to participation which always forms the basis of our experience with reality. Participation is a form of reciprocal adjustment and empathic behaviour where one is, in a sense a participant observer, and one's body and the environment interpenetrate each other. It has a mid-position between emotion and realism (Scofield, 1978, p.101).

"There is no such thing as immaculate perception"(Bain,1973): we do not perceive independently of what we know. As we develop, as perceptual, linguistic beings, we engage in the dual processes schematization(of specific experiences) and thematization (reducing conflicting schemes to manageable symbolic forms). Thematization is more a process of intra-mental dialogue through which we give order to our knowledge: our themes become our life-space. Generally speaking, thematization takes place in adolescence and both participative and contemplative perception help in this process. As Schmidt (1973,p.129) contends, ". . .the development of our themes is contingent on our interpretation of interpersonal behaviour, including experience mediated symbolically by fairy tales etc." Similarly, Vygotsky(1971), in his analysis of the fable concludes that this form of fantasy is able to force emotional involvement or participative perception on the part of its readers. Again, Bishop sees that ". . . social themes of all kinds accompany change and these themes have fantasy material in them"(p.5). Thematization is thus a form of self-communication through which each of us tries to make sense of our experience, and as dialectic between our inner and outer worlds, it is part of the larger process of distantiation (Scofield, 1978,p.139). There is alienation when there is a lack of balance between introspecting and extrospecting.

Fantasy is rich in symbolism that can be idiosyncratic and transcend the trap set by word realism in discursive language. Erich Fromm, the social psychoanalyst, in his essay, "The Nature of Symbolic Language"(in Norton, p.193), defines symbols in three categories: conventional symbols (which are words), accidental symbols (which involve personal associations only), and universal symbols (which are rooted in the experience of the affinity between an emotion or thought on the one hand and a sensory experience on the other). Word realism, seen thus, belongs in the conventional symbol category. Although word realism is sometimes narrowly interpreted to mean that we think of the name as somehow inherent in the thing named, broadly speaking, word realism is both the power that words have over us and the sense of power over reality that words give us. Word realism works in various ways, and I will start by describing how it can impede development: it can be a means of avoiding knowledge of a disagreeable reality by either refusing to name it, or by giving it a name that hides its true nature, as is seen in euphemism or circumlocution. Furthermore, it can force people to live only in the present without guidance of the past or future, and is related to symbolic magic which is most seductive for those who do not ever doubt the present or who cannot imagine other realities (Scofield, 1978, p.137). And again, we can use negative word realism to avoid facing problems by refusing to name of acknowledge them (Bain, in lecture, 1984). In his insightful book, High Wind in Jamaica, Richard Hughes accurately describes Emily, his child protagonist, as being unaffected by a devastating storm: nevertheless,". . . if Emily had known this was a Hurricane she would doubtless have been far more impressed, for the word was full of romantic terrors. But it never entered her head: and a thunderstorm, however severe, is after all a commonplace affair." While calling a hurricane a storm is an example of the kind of negative word realism many of use (particularly when we are speaking to children) use, Emily's reflections were dominated by her own use of word realism: as a child, she was trapped in a world of conventional symbolism. Had Emily been more developed in her ability to use prereflective, participative perception, she may have become more involved with her own feelings about what was going on around her. Thus she may have used word realism positively by creating an entity through giving voice to a notion. After all, what Emily was experiencing may have been neither a hurricane nor a storm in the conventional sense of these words.

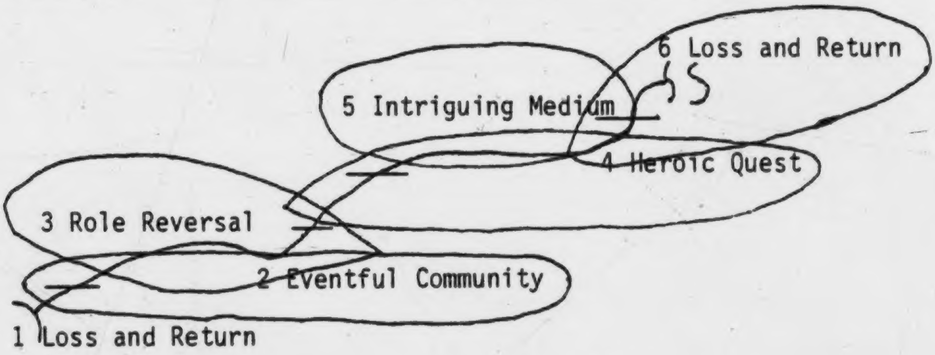
The symbolism present in fantasy encompasses all the kinds of symbols Fromm defines and could lend itself well to help children like Emily distance herself from her linguistic experience and find individual meaning for herself. By exposing children to emotional participation in the symbols of fantasy, which are as capable of involving us in their moving themes almost as thoroughly as in real-life happenings, we can hopefully nurture inner-growth enough to lead to ways of experiencing and feeling that can transcend the crushing pressure of social conformity. It would likely be of benefit to us all if there were more of us who could stand back and see that the emperor, indeed, is wearing no clothes.

A Developmental Model for Fantasy Themes

The line of reasoning presented thus far brings me to the developmental model of fantasy themes which Bishop, Department of Educational Psychology, University of Alberta, suggests in the "Children's Fantasy: Changes and Directions" (in press). In keeping with sociogenetic theory, Bishop believes in the functional aspects of fantasy. He views fantasy themes from a psychological rather than a literary perspective as being flexible patterns of a series of actions in the mind over time--these actions have subjective elements in common. He feels that the function of fantasy may be crucial to both health and change in the development of children: while living in the present and past, we are helped by fantasy to face the future (in conference, 1986). Based on Lili Peller's work (1967) with some modifications in theme types, Bishop suggests fantasy themes as the products of children's developmental processes plotted in figure 2.

Figure 2

Growth Curve Showing the Fantasy Theme Characteristics of Particular Stages in the Development of Human Beings


6 Loss and Return
5 Intriguing Medium
4 Heroic Quest
3 Role Reversal
2 Eventful Community
1 Loss and Return

Bishop's first two themes of Loss and Return, and Role Reversal belong to the period of infancy and transition to childhood, the second two of Eventful Community and Heroic Quest to the period of transition from childhood to adolescence, and the to the period of transition from childhood to adolescence, and the final two themes of Intriguing medium and Loss and return to the period of transition from adolescence to adulthood.

The earliest fantasy theme in the life of a child is Loss and return whose central thrust is around the need for security, contact, acceptance and autonomy. Bad or neglectful mother figures predominate in this theme, as does the fear of being chased or eaten. Maurice Sendak's Where the Wild Things Are , although not suggested by Bishop, springs immediately to mind as illustrative of this theme. The second theme of Role Reversal centres on the weakest, smallest or least effectual of the group. In this theme the protagonist as animal or child is either actively despised, or insignificant. However, through the intervention of magical forces, circumstances change and significance and popularity are attained. Because of the sudden transformations involved in this theme, it does not allow for much in the way of character development. The story of Santa and Rudolf serves as an illustration for this theme. The next theme to pass through is that of the Eventful Community. This theme focuses on a ageless, sexless, intimate, warm and happy setting. The community represents solidarity against the outside world, and trouble is only encountered when its members venture away. Wind in the Willows is a book illustrating this theme. Following this theme on the growth curve is the Heroic Quest theme. Here, there is character development. The hero's survival is based on his or her ability to learn from experience. Thus the hobbit learns cunning more devious than a dragon's. The next theme is that of the Intriguing Medium in which an ambivalent protagonist pines for a never fully attainable reality. Here the story often centres around technology--space travel, hot rod racing, big game hunting, and other symbols of complexity. Character development here is not as stressed as technical complexity, and the emphasis here is also on setting. Daniel Keyes' Flower's for Algernon is one example that Bishop supplies to illustrate this theme. The last fantasy theme is another one of Loss and Return but this time the emphasis is on "we are" whereas in the former instance it was on "I am." This theme considers the self in relation to another, and I take the liberty here of assuming that Bishop means that another can be society: the first Loss and Return is egocentric; the second is sociocentric. Most adult literature seems to centre on variations of this latter theme.

Bishop does not feel that development through these theme types would be related to either one's socioeconomic or cultural situation: In other words, these themes might have universal application. In keeping with the Marandas' work in hero development which indicates that boys have heros overcome villains; whereas, girls reach this through alliance (Sutton, Smith etc., 1975, p.10), Bishop does not feel there will be any sex differences in theme development because the heroic quest is present in both instances however it presents itself. Bishop provides only broad age categories for his suggested theme development to occur.

Fantasy Themes and Sociogenesis

If one examines these themes closely they make sense from a developmental perspective--especially in light of the theoretical perspectives I have outlined. There is a pattern of focus in them from outside to inside, from social to individual. The first theme, Loss and Return, is about the setting of the home; the Role Reversal about the external influence of magic or luck; Eventful Community focuses on social coherence; Heroic Quest is more inner directed; Intriguing Medium takes a last look at the social, and Loss and Return 2 is both individually and socially oriented. Sociogenetic theory which concerns itself with the dynamic interrelationship of individuals, their language, and their society would allow for this variety in focus as the individual tries to create meaning out of his environment with the movement being in towards an understanding of and interest in society so that one can stand back from it and fit oneself into the scheme of things. It could be argued that these themes are too simplistic and that many more themes permeate children's lives. I would agree with this argument with the reservation that these themes are thematic, not schematic, and as such they may encompass other related themes within an integrated self. After you have read a book you are left with a major fantasy feeling--a dialectic of fantasy theme and self.

From Metaphor Through Fantasy

Bishop (in press) feels that" (Fantasy)Themes characterize daily living; metaphorically they feed into and become the development which occurs in humans from conception to death and maybe beyond"(p.7). This also concurs with the theory outlined earlier of progressive thematization in individual development. What puzzled me was how to distinguish between metaphor and fantasy in this process. Bishop (in conference, 1986) sees metaphor and fantasy as related concepts with the adage that metaphor is less of a "process" because it is less emotionally charged. As Sartre (1948, p. 90) says,"Emotion is an abrupt drop of consciousness into the magical." Metaphor is thus more contemplation and Fantasy more participation. *Fantasy is not merely a matter of metaphor.*

The use of both metaphor and fantasy in therapy has been successful and it seems worth exploring their differences and similarities in historical perspective. With an instinctual approach, Janet used fantasy to help his clients by entering into their myth so as to change the basic structure of their experience. Here Janet accomplished this through having the patient relate fantasies on an imaginative level and this was accomplished through the media of fantasy, not interpretation.(Watkins, 1978, p.36). Following Janet, Milton Erickson (see Hayley, 1973) was succesful with his use of metaphor because he made an attempt to use it to enter into his clients world. Thus, he would build on their use of language and personal experience to facilitate the communication process. Communication in this way took place on many levels of his patients' being. In other words, Erickson used prereflective, participative perception to facilitate healthy change. Richard Bandler, and John Grinder (1976) talk of using guided fantasy in therapy whose purpose is to create an experience for the client which (at least in part if not in its entirety) has not been previously represented in his model of the world. Thus guided fantasies are most appropriately used when the client's repertroire is too impoverished to offer an adequate number of choices for coping in this area (p.167). David Gordon in his book, Therapeutic Metaphors (1978), describes the importance of adding submodalities to this form of indirect communication. To be effective metaphor must connect with memories, images, sensations and experiences that will assist the person to change. Thus emphasizing the primary sensory modality used by the client whether it be olfactory, visual, kinesthetic, or tactile will help in the process of using metaphor. It strikes me that all these successful therapists with different rationale are doing the same thing: through metaphor, they are trying to open up the prereflective fantasy experience of their clients so that they may effect change. They all realise that ". . . inherent meaning cannot be expressed or interpreted from concise answers to pertinent questions" (Haymond, 1976,p.40). Metaphor is the means to fantasy process which, in turn, translates again to metaphor. They are all using their imagination and dialectic to do this. The only difference between them is in their progressive awareness and refinement of what they are doing.

With an effort at increasing our awareness of these processes, Bishop (1984) distinguishes between fantasy and the imagination by saying that imagination is "earth bound" in comparison to fantasy which "flies free." He also feels (in conference, 1986) that in order for fantasy to work for us we must engage in what he describes as a "transitive inference", a process also used in understanding abstract jokes. This "transitive inference" is similar to the concept of contemplative perception as mediated knowing and takes us back to the theoretical roots explored in this thesis.

Educational Implications

We therefore need structure and function as the basis for the fantasy dialectic. And Bishop suggests his model could be used in an intermix of structure and function as a means of assessing the changes taking place in the child, assisting the child to choose what to read on the basis of the fantasy themes it engenders, and then discussing the themes to break new ground in meaning as the child develops.

This "thematic" structured yet functional approach is reminiscent of yet another sociogenetic advocate, Paulo Friere. Pedogogy of the Oppressed (1972) notes that oppressors (as educators) see only themselves and tend to transform everything surrounding them into an object of their domination. On the other hand, the oppressed (as students) have internalized the oppressors opinion of them and lack confidence in themselves. Only when the oppressed sees beyond the oppressor (or can distance themselves from themselves), can they become involved in the struggle for liberation and belief in themselves. Generative thematics and dialogics, Freire feels, are a means of developing (wo)man to become more fully human and free, rather than using the "banking" concept of education wherein knowledge is bestowed by those who consider themselves knowledgeable upon whom they consider know nothing--and this "banking" concept could even be extended to include those parenting practices using the authoritative dialogue style which Bain describes. Generative thematics involves investigating other people's thinking in a person-world relationship and the necessity of action and reflection (with critical reflection being action). This complements Bain's theories of participation (action) and contemplation (reflection) and their constant interdependence in the formation of our themes. Freire feels that when people rethink their thematic assumptions, they may change, but this process involves producing and acting on their own ideas or fantasies. Thus, they consider, through the consideration of others, their own previous consideration, and real consciousness begins.

The process of searching for meaningful thematics includes a concern for the links between themes, a concern to pose these themes as problems, and a concern for their historical-cultural context. This theory of generative thematics is like Bishop's thematic approach to fantasy themes which suggests assessing the child's position and helping him or her through their level of fantasy to then devlop and break new ground in meaning. Freire sees that an object of thematic investigation is to discover the thought-language relationship being used in perception. This hermeneutical approach to education, based on interpretive understandings is along the lines of this study which suggests that by investigating the symbolic systems present in fantasy and engaging in dialogue on these themes could help children towards growth from a dialectical approach. Having a confirmed model on which to base the direction of one's guidance would be helpful. Bishop has suggested a tentative, plausible model. The next step to be taken in research is to ascertain if it is likely that this model does indeed represent the fantasy stages children grow through. In other words, some structure is needed for purposes such as cirriculum development. With this in mind, it might be useful to briefly explore what has been done in this area.

Curriculum Development : the Views of Jon C. Stott

From a structured perspective, Stott has done much work on developing a curriculum that will ensure children learn to obtain maximum benefit from literature. The essence of this curriculum is that it is sequenced so that every work is deliberately chosen to build on what has gone before and lead on to what follows. With a similar vision to Bishop's, Stott emphasizes that the children's experience with literature must be appreciated wholistically by understanding that children are influenced by pictures as well as words. He explores the characters and settings that stories have to offer and some of these characters echo the theme motifs of Bishop's model. For example, Stott talks of "unlikely heroes" as those kinds of characters we would find in the Role Reversal fantasy stage. Stott also talks of setting which relates to themes Eventful Community and Intruiging Medium. With insight bearing on the rationale of this study Stott observes that " In good stories, the major conflicts are psychological; the physical elements of the stories are symbols for inner conflicts" (in lecture, 1983). Consuming a story, is Stott's poignant omnibus term for reading, listening or watching, but which seems to have the added connotation of emotional reaction in it. Indeed Stott's insights go beyond the structural to the functional as he states:

> If as many believe, literature represents humanity's highest use of its special gift of language to search for meanings and relationships in the elements of its existence, if literature is the highest attempt to see symbolically and structurally, clearly the person who knows how to read stories well will have an understanding of these symbolic and structural processes themselves. . .. By developing the structuralizing and symbolizing powers of the imagination, the individual is better able to understand and order his or her own life, to give it meaning. He or she is able, in a sense, to begin creating the story of life. It is a story that will be in a constant state of revision and one which the writer cannot finish (1982, in lecture).

It is the story of sociogenesis, of dialogue , of dialectic.

G.K. Chesterton once wrote that "life is a journey, a battle and a riddle". Likewise Bishop decribes fantasy as "thematic, dynamic and enigmatic". Fantasy is a part of life albeit an elusive one. But it merits our concern. As educators we must keep our feet on the ground and our heads above the clouds. Above the clouds it is sunny, and up there we can exchange delights with our pupils to help them learn about the rain that falls at our feet.

Habermas (1973) has said the process of civilization is not recognized as a self-critical process, but at best as progress towards critique (p.213). Thus education provides children with meaning and knowledge which no longer consists of a manipulation but is a means of liberation, of pointing the way towards the best of the human will by creating faith and confidence in each human person. Education, in this way has universal implications: through it humankind can place its trust not in a authoritarianism whether of the patriacan or proletarian varieties, nor is a humanism, whether of the secular or ecclesiastical varieties , nor in a secularized humanism, all of which have missed the right of history, but in a sacremental cooperation which is the counterforce to the sterility and danger of a quantitative mass culture.

Chapter IV

RESEARCH DESIGN

The Problem

In Chapter 2 of this thesis, I reviewed Bettelheim's popular book on the uses of enchantment. I built on his ideas to include both the notion that one of fantasy's major functions is that of recovery, of being helped to face the mundaneness and sadness of life, and the notion that the functional aspects of fantasy are enriched by the dialectic because this serves to promote growth and guard against any destructive functions of escape and/or overidentification taking hold of the individual mind. I also stressed that we should not just consider the fantasy present in fairy tales, but also the fantasy present in all forms of children's literature, while acknowledging that children's fantasy experiences today are bound to be connected, albeit in varying degrees, with their experience of television. The focus of this thesis is not, however, on children's fantasy experience with this medium.

In Chapter 3, I suggested that the theory of Sociogenesis ,as a context for bibliotherapy, is one which provides a useful theoretical standpoint from which to study the development of fantasy themes present in all forms of children's literature that are available today. Fantasy theme development when given a theoretical perspective has hermeneutic implications for school practice.

The themes that Bishop suggests seemed to be ones that children could develop through. But before embarking on my research, I felt it was necessary to gain some support for his suggested model. In order to do this, I carried out a brief analysis of children's choices of Canadian books. This survey and its results are explained more fully in Appendix 2 of this thesis, but, briefly, it did encourage me to believe that Bishop's tentative model had some validity. Bishop is unspecific about the actual age range he postulates for each theme type, and this prior analysis provided some rough guidelines for possible age range in relation to fantasy theme.

My task then was, one, to ascertain if there is a development apparent in childrens'fantasy themes; and, two, to ascertain which trends emerge from my data as to sex and/or cultural differences.

In Search of a Critical Hypothesis

By studying what types of themes children are attracted by at various ages, it was possible to elaborate Bishop's work, and other themes or trends did emerge which may provide useful information for further study. One purpose of this study was to refine educational practice by trying to understand more about the development of children so that this can harmonize with their learning, in the broad sense of enabling them to realise their human potential. With all this in mind, the hypothesis that I determined asked the question, "Is there a relationship between age and dominant fantasy themes?"In order to do this, I surveyed children of various ages and the fantasy themes that attracted them to enable me to see if there was a correlation between these two variables.

Research Subjects

Based on the assumption that most schools in Canada represent a fairly typical sample of its school-aged population, it made sense to study one such representative school. A school that afforded me a wide age range of pupils was Spruce Avenue. Spruce Avenue, which is a combined Elementary/Junior High, lent itself well to my work. I made a preliminary visit there on the 24th January, 1986 in order to make sure that this particular school was a representative sample of most school populations. This school is situated in the centre of the city of Edmonton, Alberta, just to the north of the Royal Alexandra Hospital. Its 270 students are a cultural and socioeconomic mix. The geographic area surrounding the school includes single family dwellings of various sizes as well as subsidized housing. Mrs. Pauline Hobbs, the school principal, told me that,as is usual, there are approximately twenty-three children who attend this school who were not native speakers of English. However, the results of the 1985 grade 3 Language Arts Achievement test (figure 3) indicate that the school's performance in this area is within the average range when compared to the province as a whole. On the Canadian Test of Basic Skills again grade 8 children ,tested in 1985, showed average performance on Vocabulary and Reading tests (figure 4). Furthermore, according to Mr. Kelln, the school counsellor whom I spoke with, recent results on the 1985 Canadian Test of Cognitive Abilities shows that the grade 9 pupils were all within the average range.

While I was at the school, I talked with the assistant school librarian, who has ~~been working~~ there for fifteeen years. She told me that this library is popular, and the children are eager to become members of the library club which is run two lunch hours a week. The library is well-stocked with over nine thousand paper-back and four thousand hard-back books. There was a comfortable atmosphere in the library which was contributed to by its comfortable chairs, good ventilation, and bright aspect.

In light of all the school's recent achievement and ability results, and my visit to the school, it seemed reasonable to assume that the children who attend this school do represent a fairly typical sample of school children in the Canadian population.

Figure 3

Results of Language Arts Achievement Testing for Grade 3 Pupils Attending Spruce Ave. School

SCHOOL REPORT, ACHIEVEMENT TEST JUNE 85 FOR LANGUAGE ARTS 3
3020 EDMONTON SCHOOL DIST 0007
7537 SPRUCE AVENUE SCH

Table 4

Part A: Expressive Language - Writing

Percentage Distribution of Scores by Reporting Category

Score Scale Points	Content		Development		Sentence Structure		Vocabulary		Conventions	
	Prov.	School	Prov.	School	Prov.	School	Prov.	School	Prov.	School
5 (Exceptional)	10.3	11.1	8.9	16.7	7.5	5.6	7.5	0.0	11.0	16.7
4 (Proficient)	25.1	22.2	22.3	27.8	20.9	44.4	20.3	27.8	24.8	33.3
3 (Satisfactory)	42.1	44.4	38.1	33.3	48.2	33.3	51.7	44.4	42.4	27.8
2 (Limited)	18.5	22.2	24.3	16.7	19.0	16.7	17.5	27.8	17.8	16.7
1 (Poor)	3.8	0.0	4.0	5.6	2.6	0.0	2.8	0.0	3.5	5.6
0 (Insuff. or N. R.)	0.4	0.0	0.4	0.0	0.4	0.0	0.4	0.0	0.4	0.0
	Within Avg Range		Within Avg Range		Within Avg Range		Within Avg Range		Within Avg Range	

Table 5

Part A: Expressive Language - Writing
Frequency Distribution of Scores

Score	Relative Frequency In %		Cumulative Frequency In %		Score	Relative Frequency In %		Cumulative Frequency In %	
	Prov.	School	Prov.	School		Prov.	School	Prov.	School
0	0.4	0.0	0.4	0.0	13	9.0	11.1	29.2	27.8
1	0.0	0.0	0.4	0.0	14	9.9	0.0	39.1	27.8
2	0.0	0.0	0.4	0.0	15	12.9	11.1	52.0	38.9
3	0.0	0.0	0.4	0.0	16	9.0	16.7	61.0	55.6
4	0.0	0.0	0.4	0.0	17	8.7	11.1	69.7	66.7
5	1.0	0.0	1.4	0.0	18	7.1	0.0	76.8	66.7
6	0.5	0.0	1.9	0.0	19	5.5	5.6	82.3	72.2
7	0.7	0.0	2.6	0.0	20	4.7	11.1	87.0	83.3
8	1.1	0.0	3.7	0.0	21	2.8	0.0	89.8	83.3
9	1.8	5.6	5.5	5.6	22	2.7	5.6	92.5	88.9
10	3.8	11.1	9.3	16.7	23	2.5	11.1	94.9	100.0
11	4.3	0.0	13.6	16.7	24	2.0	0.0	97.0	100.0
12	6.7	0.0	20.2	16.7	25	3.0	0.0	100.0	100.0

Figure 4

Results of Canadian Test of Basic Skills for Grade 8 Pupils Attending Spruce Ave. School

CANADIAN TESTS OF BASIC SKILLS, LEVEL 14 - FALL, 1985

SPRUCE AVENUE

GROUP	CHARACTERISTICS	NUMBER OF STUDENTS		AVERAGE GRADE EQUIVALENT SCORE			
				VOCABULARY		READING	
		SCHOOL	DIST.	SCHOOL	DIST.	SCHOOL	DIST.
A	Grade=8, Year=8	20	833	8.40	8.62	8.13	8.61
B	Grade=8, Year≠8	15	247	7.79	7.89	7.49	7.84
C	Grade≠8, Year=8	13	238	6.15	6.63	6.38	6.45
* A+B	All Grade 8's	35	1080	8.14	8.45	7.86	8.44
A+C	All Year 8's	33	1071	7.32	8.19	7.44	8.16

GROUP	CHARACTERISTICS	NUMBER OF STUDENTS		AVERAGE GRADE EQUIVALENT SCORE							
				MATHEMATICS							
				CONCEPTS		PROBLEMS		COMPUTATION		TOTAL MATH	
		SCHOOL	DIST.	SCHOOL	DIST.	SCHOOL	DIST.	SCHOOL	DIST.	SCHOOL	DIST.
A	Grade=8, Year=8	20	833	8.05	8.70	7.84	8.52	7.77	8.31	7.88	8.52
B	Grade=8, Year≠8	15	247	7.45	7.74	7.71	7.73	7.53	7.89	7.55	7.82
C	Grade≠8, Year=8	13	238	6.97	6.45	6.94	6.53	6.95	6.89	6.95	6.69
A+B	All Grade 8's	35	1080	7.79	8.48	7.78	8.34	7.66	8.22	7.74	8.37
A+C	All Year 8's	33	1071	7.64	8.22	7.50	8.09	7.46	8.01	7.53	8.15

* The Canadian norm, based on Grade 8 students for this time of writing, would yield a grade equivalent average of 8.3 for each subtest.

Research Design

Step I Collection of Data

In the beginning, I thought I would collect my data by analysing the results of a reading contest draw which was run at Spruce Avenue School, but this method proved unsatisfactory because I had no proof that any child had read the book s-he entered, nor could I ascertain what fantasy theme was generated by their reading of the particular book. Therefore, I briefly interviewed each child asking two major questions:

"Have you read a book recently that you really enjoyed? If so, could you tell me about the book and why you liked it?"

This way I was able to obtain certain baseline data because I knew the child had read the book as well as knowing what it was about the book that appealed to the child. I was also able to ensure that it was this particular book and the fantasy theme that it had generated was more important than any other recent experience each child may have had with reading, and this increased the reliability of my data.

I conducted these brief interviews over a period of approximately 3 weeks when I sat in the library through every grade's library period.I taped these interviews. The summary transcripts of these tape recordings is in Appendix 3. The school librarian mentioned to the students that I was interested to talk to them about books they had read, and they came to talk to me with little other idea of what I wanted to speak to them about. Four of the children who came to talk were unable to answer my questions because they either could not remember a book they had enjoyed or did not feel that they had read a book they enjoyed (numbers 32,50,52, and 85).

This procedure ensured that I had little contamination effect from rehearsal. With the aim of providing supportive data, I stayed in the library during lunch and recess periods and asked any children that I had not spoken with the same questions. The recordings of these children are also included in my transcipts. Although this was not planned, this turned out well for me because it meant that there was some disruption of age in my data which meant that my judges were not unduly influenced by what might have appeared ~~as~~ "blocks" of themes being present in the tape transcripts. There were some children who would not speak with me. In some cases, this was because they were too shy , and in others it was because their English was not that good (and my knowledge of other than English is also not that good). My results, therefore, may reflect a certain bias towards the more extroverted child who is comfortable speaking English. Some children were able to give me a clear account of a book they had enjoyed but unable to give me its title (numbers, 18,42,43,58,59, and 101). Therefore, I was unable to read these books myself, but did include these entries for judgment because they were valid data. Some children (numbers 48,51,56, and 102) were clearly giving me an account of either a film or television production that they enjoyed, and because the focus of my study was not on the fantasy generated by this medium, I did not consider that these were valid entries, so deleted them from the transcripts to be judged.

After I had spoken with the children about the books that they had enjoyed, I obtained a copy of any books that I had not read and read these just in case this would provide me with any insights that I did not get from the interviews. In every case that I was able to do this, I was convinced that the child had, indeed, read the book.

After I had collected this data and typed out the summary transcripts of the tapes, I meet with Dr. Bishop who checked a representative sample, randomly chosen, of my transcripts in order to ascertain their accuracy, and that I had not unconsciously biased the children's interviews. I then rated the transcipts according to Bishop's themes. Dr. Bishop independently rated the transcripts. There was complete agreement between the ratings.

The Judgment Process

Using the tape transcipts with name, sex, and age concealed, and the following evaluation criteria as handouts, I met with three judges independently, taught them the principles of Bishop's themes and asked them to categorize each entry according to his criteria. These judges were all educated members of the public from various disciplines (English, Psychology, and Medicine) who were interested in children's development. They were asked to focus on the central, dominant thrust or idea of the work. Before judging took place, we ran through several practice examples to ensure that the basic concepts were understood. In an effort to further refine the theme types, after they had evaluated the transcipts, I checked their responses and discussed any disagreements with them. Interestingly, during the judgment process, there was no suggestion that the theme categories were inadequate. The whole process took approximately 6 hours with 2 hours being spent with each judge.

EVALUATION CRITERIA

Themes of Fantasy

1. Loss and Return 1

a.)Centres around the need for security, contact, acceptance, and autonomy.

b.) Bad or neglectful mother figures may be present

c.) A fear of being lost or eaten is also present.

d.) There is a focus on the senses (kinaesthetic, tactile etc.)

Associated words: CONTACT, EGOCENTRIC.

Psychological focus of child: I am.

2. Role Reversal

a.) Focus is on an unlikely hero.,

b.) Smallest, weakest, or least effective in the group is transformed through the magic of circumstance, and his status in group increases as a result.

c.) There is not much character development present.

Associated word: MAGIC

Psychological focus of child: I could be

3. Eventful Community

a.) Environment which is ageless, sexless, intimate, warm and happy.

b.) No harm threatens the community while its members remain in the group.

c.) Punishment is meted out by established power or parent figures.

Associated words : COMMUNITY, HOME, KINSHIP, MEMBERSHIP

Psychological focus: I/we belong

4. Heroic Quest

a.) Hero's survival is based on his ability to learn from experience.

b.) The hero is separated from his family.

c.)The hero undergoes tests of his character and a change occurs.

Associated Word: ACHIEVEMENT, MATURATION, LEARNING

Psychological focus of child:I could become.

5. Intriguing Medium

a.) To do with seeking what is never really attainable.

b.) Often centres around technology, space travel, hot rod racing, big game hunting etc.

c.) Character development is not evident.

Associated Word: WORLD, MYSTERY, ADVENTURE, EXCITEMENT

Psychological focus of child: The world is interesting.

6. Loss and Return, 2

a.) Self in relation to other

b.) Focus outside family

c.) Similar to but different in focus and thrust from the Heroic quest theme.

Associated Word: RELATIONSHIP, COMMUNICATION.

Psychological focus of child: We are.

Analysis of the Results

Percentage agreement amongst the judges and my own evaluation was calculated. Where there was not 75% agreement on any entry, this entry was discarded (numbers, 22,34,59,80). In one case (number 17) all three judges disagreed with my original categorizing of the child's fantasy theme experience; so, I changed the category from Intriguing Medium to Heroic Quest in favour of their choice. After consultation with the judges, number 102 was discarded because the child was prompted to speak about a book she had read but which, on consideration, did not seem to have clearly appealed to her. This rendered her entry somewhat invalid. The entries were then tabulated according to age and grouped into the following age categories:

1. 5 - 6
2. 7 - 8
3. 9 - 10
4. 11 - 12
5. 13 - 14

In order to make each category easily comparable, the category with the least number (17) was adjusted to by deleting some entries from the other groups (numbers, 91,92,58,98,12,95,28,105,78,97). This was done randomly by drawing the entries out of a hat which held the relevant names that could be deleted.

After this, each group was analysed in an exploratory, descriptive fashion by comparing the male and female entries relative to theme type. Following this,the nonparametric chi square test was run which is a useful test to use when frequencies have been grouped into categories. This enabled me to see if there is a significant relationship between the categories of age and fantasy theme.

Although Chi Square was able to tell me whether there was a relationship between my two variables and how strong this was, it did not tell me anything more. In order to find out which theme types predominate at which age level, the cells of the chi square table were analysed. A surface plot is provided to illustrate the profiles.

Chapter V

RESULTS AND DISCUSSION

After attrition, I was left with 85 subjects to analyse, 44 male, 41 female, with approximately .80 percent power for chi square (J. Jaccard 1983, A59). Preliminary descriptive analysis of my data at each age level sampled gave the following results.

Figure 5

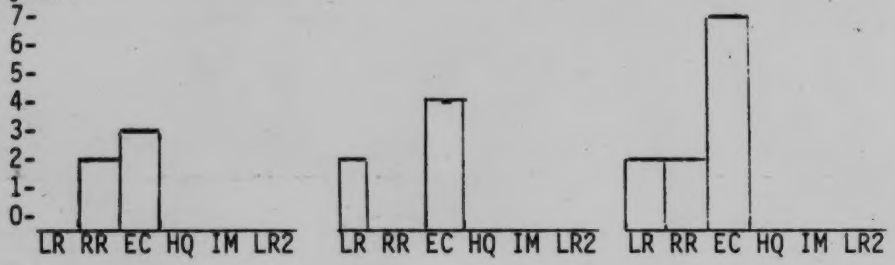
Key for All Tables

LR: Loss and Return 1
RR: Role Reversal
EC: Eventful Community
HQ: Heroic Quest
IM: Intriguing Medium
LR2: Loss and Return 2

Table 1

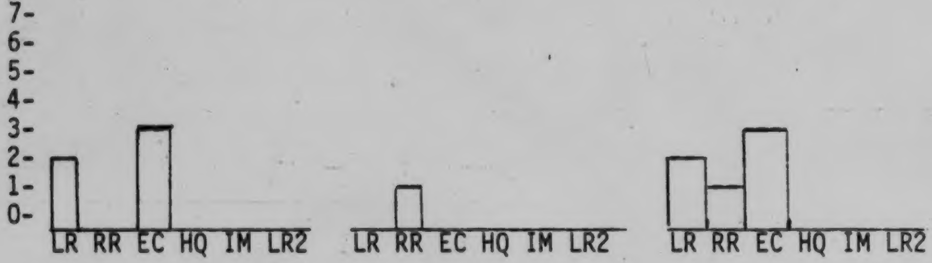
Distribution of Fantasy Theme Type for Age Category 1 (5-6years)

5 years



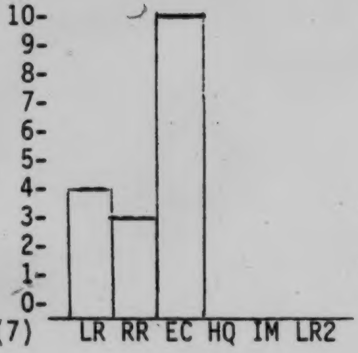
Male (5) Female (6) Total (11)

6 years



Male (5) Female (1) Total (6)

Total for category 1

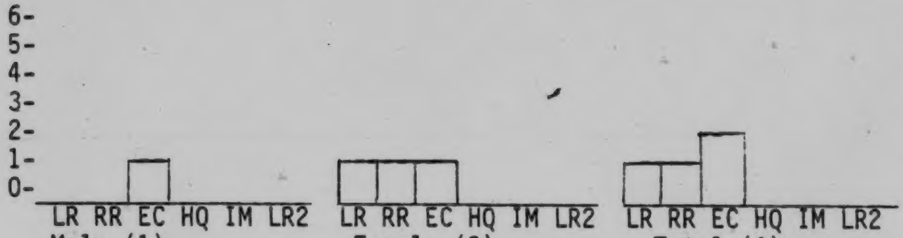


male (10), female (7)

Table 2

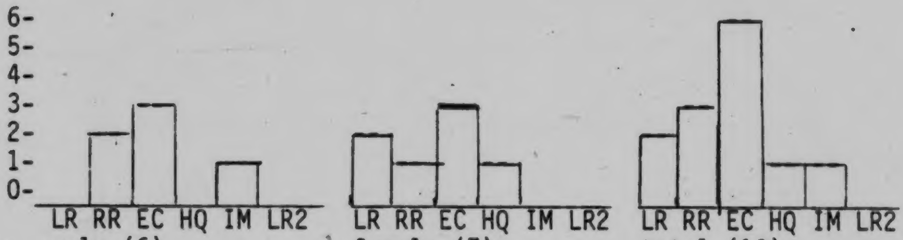
Distribution of Theme Type for Age Category 2 (7-8 years)

7 years

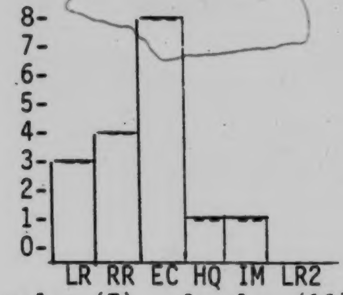


Male (1) Female (3) Total (4)

8 years



male (6) female (7) total (13)

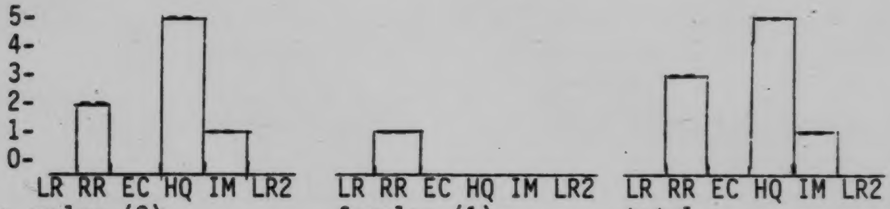


Total for Category 2 males (7), females (10)

Table 3

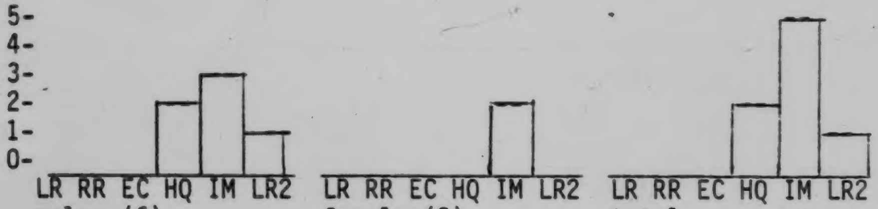
Distribution of Theme Type for Age Category 3 (9-10 years)

9 years



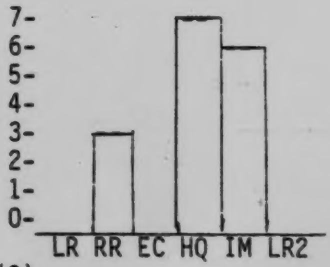
males (8) females (1) total

10 years



males (6) females (2) total

Total for category 3

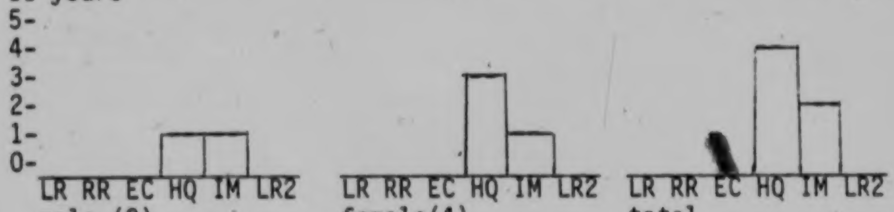


males (14), females (3)

Table 4

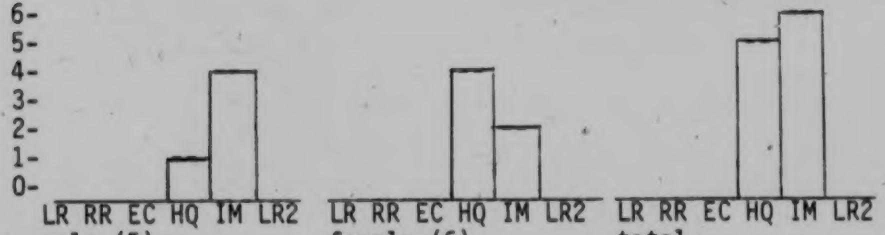
Distribution of Theme Type for Category 4 (11-12 years)

11 years



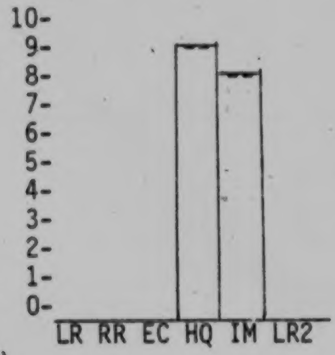
male (2) female(4) total

12 years



male (5) female (6) total

Total for category 4

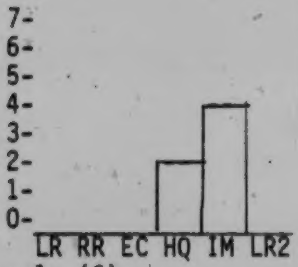


male (7), female (10)

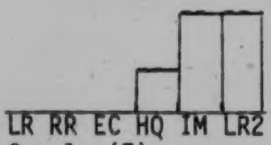
Table 5

Distribution of Theme Type for Category 5 (13-14 years)

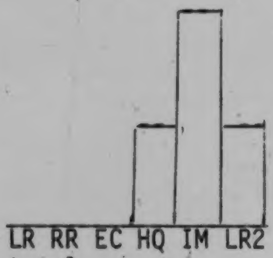
13 years



male (6)

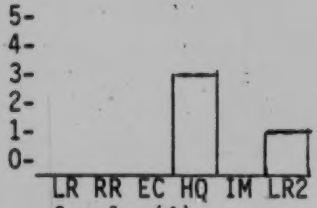


female (7)



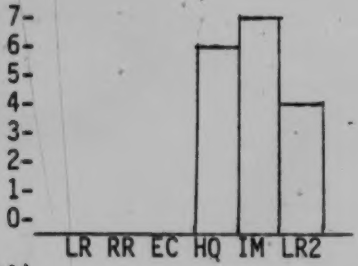
total

14 years



female (4)

Total for category 5



males (6), females (11)

Table 6
Distribution of Fantasy Theme Type Divided Into Two Age Groups:
Group 1, 5-9 years; Group 2, 9-14 years

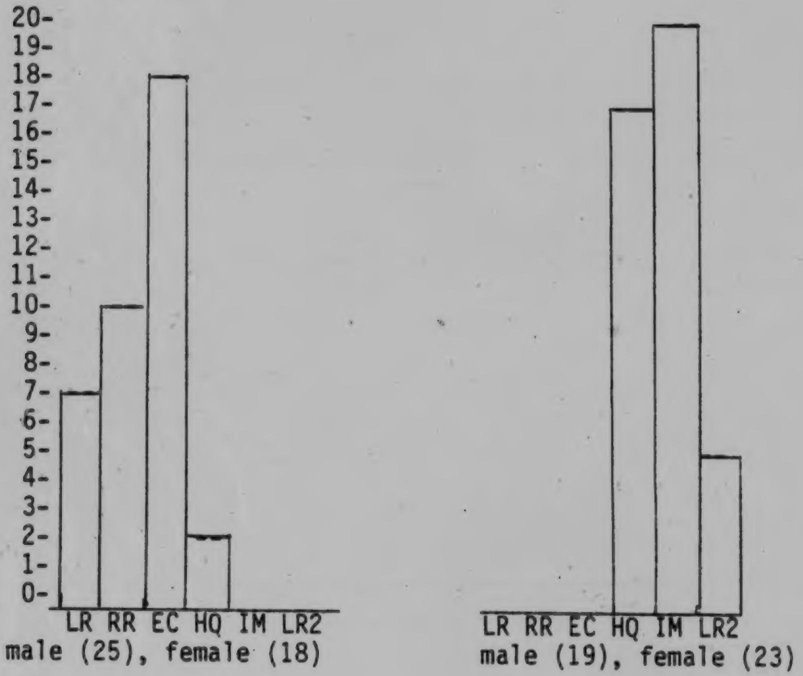


Table 7
Chi Square Analysis

(Because of the nature of expected frequencies in some of the cells was under 5, Yates' Correction for Continuity was used in computing the data.)

Ho: No relationship between age and dominant fantasy theme exists

critical χ^2 at .05=31.41 df: 20 Observed χ^2 = 60.9

Fantasy Theme Categories

Age	LR	RR	EC	HQ	IM	LR2	Total
1	4	3	10	0	0	0	17
2	3	4	8	1	1	0	17
3	0	3	0	3	10	1	17
4	0	0	0	9	8	0	17
5	0	0	0	6	7	4	17
	7	10	18	19	26	5	85

According to G. Ferguson (1976,p.203) contingency coefficients are not directly comparable unless they are calculated on tables containing the same number of rows and columns; thus, such a coefficient was not calculated. Table 8 , provides a graphic surface description of chi square. Thus the peak of the Eventful Community theme type between the ages of 5-6, years is illustrated. You can also see the emergence of Loss and Return 2 in the final age category, and so on.

Discussion

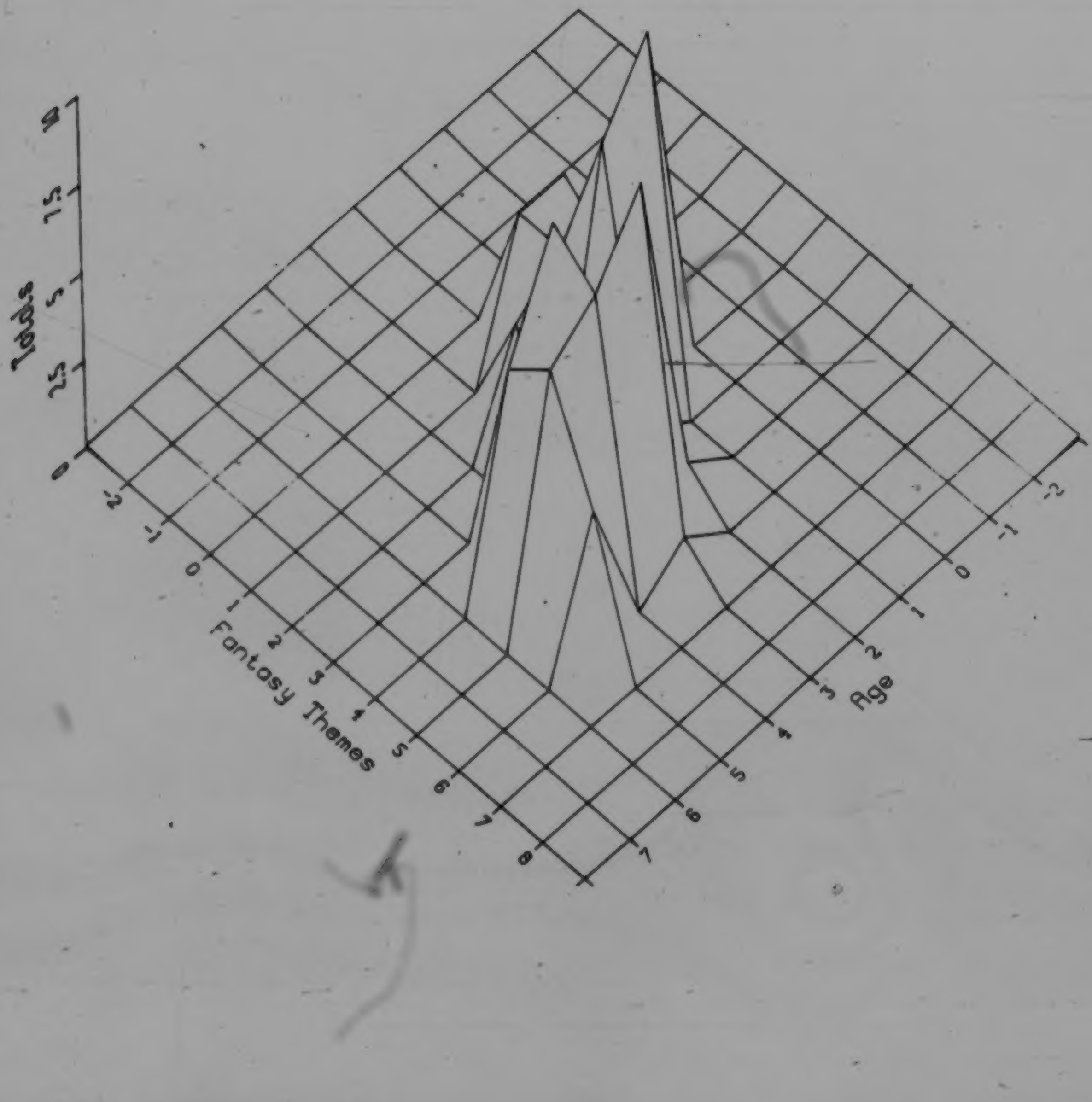
Support for Bishop with Some Adjustments Suggested

The statistical analysis of Chi square suggests that there is a relationship between fantasy theme and age. The nature of the relationship, however, is not readily obvious from that analysis. The relationship is understood by focusing on the cell entries coupled with the descriptive analysis.

The former provides an overall picture of trends. These trends both support and challenge Bishop's interpretation. Bishop postulates that the theme of Eventful Community is most popular with the early period of childhood(ages 5-8). The themes which he claims precede this, Loss and Return 1 and Role Reversal , are also thought to be fairly popular at this age.

Table 8

Relationship between Age and Development of Fantasy Theme



Of interest, is that the popularity of the Role Reversal theme extends beyond that of Eventful Community. Around the ages of 7-8 there is a slight movement towards the themes of Heroic Quest and Intriguing Medium. However, it seems as if between the ages of 9 and 10, the Intriguing Medium fantasy theme is more popular than that of Heroic Quest with equal popularity for both themes succeeding this and, as Bishop does suggest, the final Loss and Return (with one exception) emerging in the teenage years.

These findings are interesting when see from the sociogenetic perspective. Individuality developmentally emerges from prior social relations. This study did not allow for focus on the preschool child and their suggested dominant theme of Loss and Return 1 with its egocentric focus. However, the last stragglers of this theme can be detected (see table 8). Loss and Return 1 does and it does seem to fade in popularity before its two suggested successors of Role Reversal and Eventful Community. Unlike Piaget, Vygotsky felt that the egocentricism manifest in early childhood by children's prefered way of using language being a "running monologue" rather than any form of interaction was not necessarily a manifestation of self-centredness, but rather an attempt at getting acquainted with their environment through the naming of it. Thus the "running monologues" of children at this early age are socially rather than individually oriented. Following from this perspective, it seems likely that children at this early stage of fantasy theme development are attracted to egocentric themes by their early inability to distance themselves from social context. For example, # 113 (see Appendix 3) is five-years-old and enjoyed her book best because she liked the handlebars on the bike because her own bike had similar handlebars etc. A lack of differentiation rather than a Piagetian-type egocentric perception seems a more viable interpretation.

The theme of Role Reversal seen from this perspective is perhaps more individually centred than that of Eventful Community In Role Reversal there is the sociological focus of "I could be," and the changing of an individual albeit that this is promoted by external, circumstantial forces. With Role Reversal succeeding rather than preceding Eventful Community in the process of development, Intriguing Medium is its natural successor. There is still an apparent fascination with unusual external forces, but more focus towards the individual identifying with these. Based on this finding, it seems apparent that Intriguing Medium, with its more social, external emphasis should precede that of the Heroic Quest with its emphasis on an individual's achievement. There is also a sense in this theme of the modeling effect of the Hero on its reader. Loss and Return 2, which is similar to Heroic Quest but more mature in that it focuses on the self in relation to others is its natural successor. The sociogenetic perspective provides a heuristic for the processes of distatiation suggested by these findings.

In view of my findings, I would like to suggest that these adjustments could be made to Bishop's theory while stressing, of course, that as both Bishop and related sociogenetic theoretical foundations would postulate, none of these categories are mutually exclusive: a person who enjoys Heroic Quest also enjoys Intriguing Medium (in many of my subject interviews both theme types were clearly present--other themes also overlapped). Of necessity, my research has been reductive. However, this approach--despite its drawbacks--has provided a fresh perspective from which to focus on the trends of children's preferences for fantasy over the years. A brief glimpse of some previous work in this broad area will serve to illustrate my point.

Previous Thought on Trends in Preferences for Fantasy

It has been observed that the age that children begin to be able to distinguish betwen fantasy and reality is between 7 and 9 years (Prentice et al,1979). M. Landry (1982) notes that in grade 4, where children are approximately 9-years-old, they begin to take a more comprehensive view of literature. However, nowhere do these researchers or others like them suggest that children who are able to distinguish between fantasy and reality may still enjoy fantasy. The present findings suggest a fresh perspective : the three Role Reversal entries in category 3 were all nine years of age. There were none beyond age nine. An analysis of the transrcipts of the tapes indicates that these children were still enthralled with the fantasy themes generated by books even though the fantasy themes that excited them were of a different type to those which formerly had appeal. For example, the Intriguing Medium entry # 39, "It was about a guy who got trapped in space with these aliens who had eyes which bulged out," suggest that " immature perception is present as the bais of mature perception"(Bain, 1973, p.53). This developmental regularity can be seen throughout the findings, eg: Intriguing Meduim is a mature version of Role Reversal , Loss and Return 2 is a mature version of Heroic Quest, and so on. In my brief analysis of Children's Choices of Canadian Books (Appendix 2) , I noted that there seemed to be less fantasy available for children after the age of about 9, but the fantasy that was available was popular. The tremendous success of Tolkein's work confirms this. If some of the myths about children's preferences could be challenged, perhaps writer's of children's literature would provide more fantasy type literature for the early teenage years.

An Analysis of Specifics

The descriptive data for each age level provides further insight into the issues. Bishop postulates that his theme preferences are universal and that they are not sex-specific. These findings do not lend clear support for this claim. Although the children in this study were representative of the Canadian ethnic mosaic, not controls were in place for the experimenters limetations inlanguages other than English. And to the extent that language reflects culture (a dubious claim at best) this study offers no insight on the universality claim. However, the data provide an interesting challenge to Bishop's "no sex limit" claim.

Because my quest was not to ascertain whether there is a sex-related difference to fantasy theme type progression, and because I wanted to see if trends emerged rather than eliminating them as variables(which is what would have happened if I had matched them by sex), I did not design a stratified method. At the 9-10 year old age group this procedure has had strange results: only 14 males and only 3 females remain in the profiles. Nevertheless,the natural break at 9 years should suffice to compare male/female differences between the 5-9 and 10-14 years age groups. (See Table 6). There do not appear to be any clear differences between male and female preferences.

At this point, it may prove useful to consider any literature that may relate to this area of interest.

An Exploration of Literature Related to Male/Female Differences in Fantasy Preference

There has been some research carried out on the differences between male and female developmental fantasies. For example, Phebe Cramer and Jane Bryson (1973) write that the stories of males typically begin with a series of positive experiences or emotions, reach a climax or turning point, and end with experiences or emotions of a negative tone. This pattern is characterized as enhancement followed by deprivation. The typical female patterns on the other hand are the reverse with deprivation being followed by enhancement and things turn out alright in the end. In Cramer and Bryson's study their findings indicate that although boys and girls do not differ in their patterns of dramatic fantasy when they enter school. Sex-related fantasy patterns emerge in later childhood. Cramer and Bryson see this pattern as supporting Freud's position that it is only as an outcome of the Oedipal situation that masculinity was limited and feminity developed.

Brian Sutton-Smith et al (1975) also studied the development of structure in fantasy from a story telling perspective. While they acknowledge the danger of considering". . . text without context"(1975 p.2), they stress that a structural approach to this study provides a basis for clarifying the ". . .nomothetic and idiographic elements in any particular fantasy, and, therefore

...the possibility of valid interpretation in the individual case" (p.2). They go on to explore the development of conflict resolution from Lévi-Strauss' perspective where they found that girls would more often use alliance for story resolution to overcome threats. Following Lévi-Strauss, they studied the ideas of the Marandas' on hero conflict resolution development (introduced in Chapter 3). They found that boys at "the mature" level have their hero overcome the villain; whereas, the girls reach the same level through alliance. In keeping with Bishop's stance they note:

> The general point we would like to make is the the discovery of developmental differences without sex differences may perhaps be taken to imply a true developmental change, whereas the appearance of sex differences can be used as an example of cultural sex role typing affecting the character of the structures being considered (p.14).

Analysis of the "Heroic Quest's " described by my sample seem to lend support to this interpretation. for example, #3 talks of a girl who "had to live with a crabby father" and things turned out in the end although "it was tough for her"; whereas, # 9 "Liked Legalus best, he was good with bows and arrows and could track people down "(and conquer them).

Sutton-Smith, although using a Piagetian analysis with the cognitive abilities of conservation and reversibility being stressed of story-telling fantasy development, seems to support Bishop's stance. In keeping with the preschool Loss and return theme, the focus they find predominating at this level is one of egocentrism (conservation of main character). The next developmental theme they talk of is "Plot Conservation" at 5 years wherein alliances first occur amongst others (Eventful Community) and at about the age of 9 alliance with central characters begins to emerge as reversible plot structures with differences of focus on parallel plots (Intriguing Medium and Heroic Quest).

Sutton-Smith's research reflects similar trends to Bishop's model both in the more general terms he describes of plot development and in the more specific ones of hero conflict resolution. Had he been aware of its existence, Bishop's model would have provided him with a useful framework for his study. Sutton-Smith also would have benefited from having a more comprehensive theoretical context to view his study: although Piagetian analysis does fit his exploration of the development of plot and the Marandas' his exploration of hero conflict development, Vygotskian analysis allows for an integration of both.

The Sociogenetic Alternative

Vygotsky, like Piaget, starts with egocentricism manifest in egocentric speech patterns at stage 1 of thought development (see Appendix A).In terms of Bishop's model, this relates to Loss and Return 1. The child then progresses to stage 2 of thought when he or she thinks of things in complexes reflecting a concern about the bonds between objects, people and so on. Here, Bishop's Eventful Community fits in and, as the child gradually progresses through stage 2, she or her increasingly moves towards the internalization of the functions of language or an inner locus of control. Role Reversal and Intriguing Medium would typify these stages where the child is still externally directed but moving towards thought patterns that may enable him or her to analyse themselves and synthesize how they relate to the overall scheme of things. This is the Heroic Quest. When they become skillful and accustomed to this mode of thought, they develop the ability to stand back and distance themselves from their experience: insight develops and so does the individual. Loss and Return 2 reflects this stage of development.

In terms of the specifics of hero conflict preference, the sociogenetic emphasis is on sharing, on the dialectic, on our acceptance of our necessary social nature predicted by language. For example, the way ontogenesis comes to reflect social mores. If female hero's overcome through alliance and male through conquest, this is because ofthe prior social examples. If women do not manage to develope to the point of being able to stand back from societal influence and assess how they may have been moulded they may become too concerned with alliance, with pleasing to the point of simply having a conventional point of view. Thus, therapy dealing with women's issues often focuses on assertiveness training etc. On the other hand, male clients often are aggressive to the extent that they will not accept their necessary social nature with its related issues of need for compromise. Mid-life counselling with men will often focus on trying to help them accept that life does not have to be a battle. I agree with the research that suggests that male and female hero-type figures differ, but prefer Vygotsky's explanation for this which has more implications for remedial therapeutic work. However,Sutton-Smith's (1975) suggestion that these differences within theme type do not take away from the general thrust of the theme type itself should not be forgotten.

At this point, after the analysis of the specifics of sex, the sociogenetic theoretical stance as it relates to this research merits further examination in terms of its implications for schoolchildren's development today.

Further Consideration of the Sociogenetic Stance

Social activity mediated by language precedes individuated thought and action--not the reverse as Piaget postulates. We must acknowledge that books and the fantasy themes they engender are a vital part of that same language which influence both children's and adult's development. As I was in the process of interviewing my 115 subjects, I was surprised that only four of them could not think of a book that had recently clearly meant something to them. I was also surprised at the eager enthusiasm the other 111 generated as they described their experience to me. It was surprising that only 4 of them (#'s 48, 51, 56, and 102) had been influenced by television or video to the extent that they could not describe an experience generated by a book. One can also assume given the children I studied that socioeconomic cultural background did not really encourage the reading of books. All this suggests that books are influencing the development of children today despite the existence of seemingly more popular other media such as television. The interrelations of these influences merits much further investigation in relation to the educational systems.

Creative Curriculum

When I was interviewing my research subjects, I noticed that many of the younger ones would mention enjoying the pictures in the books they enjoyed. It was also not surprising when one considers that half of my youngest sample were still in Kindergarten and unable to read for themselves. However, it was also my impression that the older ones also enjoyed the visions that the books provided them with. When it is appreciated that our perceptions of reality become reality, the phenomenological quest becomes of prime import. The attempt to understand another's reality without robbing him or her of it vital to education. A holistic approach to education encourages this kind of mental growth which results in students leading fuller and more productive lives characterized by independent and original thinking. A holistic approach guards against the dangers of "authoritative parenting"as researched by Bain and Yu (chapter 3) and suggested by Bettelheim (chapter 2) being extended (as it is now) into our school systems A holistic approach means that we should try to understand the fantasy lives of children.

There is, however, evidence of resistance to a holistic approach. Kieran Egan (1983) points out, "Children's fantasy seems to be generally considered a kind of intellectual froth which will dissolve in the process of education and, some would add, should be encouraged to do so quickly"(p.357). He goes on to argue that traditionalist's preoccupation with teaching children "worthwhile" forms of knowledge leads them to neglect the most prominent features of their thinking. The prevalence of

Piagetian thought may have encouraged this, but as Egan (1983)points-out:

> In the frequently delightful interviews with children which Piaget has published in support of his claims, one finds children's "fantastic" answers dealt with rather sternly and the questions posed again to insist on a realistic answer that exposes the appropriate developmental stage of logico-mathematical operations (p.360).

Many educators have made the assumption that progression through concrete operations is of prime importance for success in life. However, according to Egan (1983):

> The child who cannot, on the one side, conserve liquid quantity may, on the other, lead a vivid intellectual life brimming with knights, dragons, witches, and star-warriors. It would be needlessly bold to prejudge which is the more important to future intellectual growth (p.360.)

In keeping with the sociogenetic concept of development progressing towards distantiation, Egan notes that young children, on the whole, take their immediate surroundings too much for granted to be able to deal with them on an intellectual level. The implications of this observation are that they should be taught with material they are distant from, but with which they can relate. Such is the material of fantasy. The way children make sense of things is ". . .less logical and rational and ...more moral and affective"(p.363). Levi-Strauss' studies of myth suggest that the primitive mind learns by experiencing the extremes, and then accepts the intermediary. Bishop's first three fantasy themes, each with its particular threats lend themselves to this developmental stage. If, as Vygotsky suggests, the child's mind develops today as the human mind has developed over the centuries, children will learn best through a cirriuclum than caters to their level of development in both an affective and mathematico deductive sense building on their natural processes of contemplative and participative perception as suggested by Bain. Unfortunately, as noted by Bain (see Chapter 3), this is not what is happening at present: Contemplative perception is being catered to in the school's to the extent that children are actually losing their ability to productively perceive participatively--the excessive emphasis on logico mathmatico development is making them lose touch with their participative mode of being in the world.

Much of this emphasis seems a result of the views held by people such as John Dewey who maintained that social studies for example can be made engaging for children where rather than focusing on hero's and heroines they should focus on economic history which is " . . . more human, more democratic, and hence more liberating" (p.215-216). Synectics enables children to creatively use analogies and metaphors to analyze problems from different points of view. Through fantasy, the dialectic, students search for the ideal solution to a problem. All content areas of school subjects could build on children's fantasies and correct some of the Deweian/Piagetian inbalance.

We should study childrens' fantasy lives so that we may understand how they make sense of things. School practice should be based on that sense. Bettleheim has excited interest in the uses of fairy tale fantasy. He is also interested in educational pratice which allows for an understanding of children's experiences in this world. In the sample of children I studied ,8 children discussed a fairy tale (#'s 12, 86, 95, 72, 73, and 79), a further 92 described a fantasy experience they had enjoyed which had been generated by a book--not necessarily a fantasy book. Fairy-tale fantasy, its successors, and its relations are working today to provide children with an escape from the earthboundness of life while at the same time binding them to this world. Fantasy themes transcend the restriction of everyday language and because of their use of image through metaphor. Fantasy themes generation can speak to us in ways that go beyond the usual language patterns used in our day to day communications. The growth potential of one of the use of fantasy as basic school subjects should not remain untapped .

William Stockard, and Frankie Eccles recently presented a paper (1980) on using guided imagery in the classroom. They say:

> Fantasies and feelings can obstruct learning when they are uncontrolled. A feeling that cannot be shared is estranging. A feeling or image that cannot be controlled is frightening. Control of emotion and fantasy is essential for the attainment or discovery of knowledge and prerequisite for the formation or invention of knowledge (1980 p.2).

Control of emotion and fantasy can be given by educators through trying to understand and by encouraging students to share their expereinces in this domain. In the process, both should adjust, if necessary. Which brings me back to my original interest in Friere's theories of thematic investigation , (Chapter 2,) which relate to bibliotherapy through the use of the dialectic.

Dialectic and Bibliotherapy

Essentially, bibliotherapy refers to the idea that literature has therapeutic properties. Paradoxically, stories provide childen with distance to make objective judgments on closeness so they may feel involved, this enables readers to experience vicariously things which have been repressed or censored due to guilt or fear, and as Bettleheim suggests, (see chapter 1) books can provide ways for children to express socially unacceptable impulses (aggression, dominance, revenge, etc.) in socially acceptable ways. The uses of developmental bibliotherapy as described by Rubin (1978) focus on promoting normal development, self-actualization, the maintenance of mental health, or the ability to cope with personal problems that may arise in the child's life such as divorce, sickness, death, or prejudice, but bibliotherapy lacks a sound theoretic base and guidelines for practice.

At it's crudest, it could be perceived in the light of giving out "doses" of books. D. Thompson (1984), for example, writes about specific books to help children of alcoholics. Again, S. Dreyer (1977) put much time and energy into creating a large book that specifically recommends certain stories for certain problems. Her book is extremely comprehensive and covers a wide range of subjects including "embarrassment," "school phobia," and "senility." But there is something missing from all this and that is that the interactive aspect (or the unique effect of book and child) is ignored: there seems to be an implicit assumption in the works I have referred to that each child with similar problems will deal with their problems in the same way, and be helped to do this by either using specific books or books in general. Although it is a start, this viewpoint is too facile. Bibliotherapy cannot work that way. There is a strong element of a sense of the existential lived experience with bibliotherapy--an incidental reading of a book may bring about more therapeutic change than the prescribed reading of one.

In relation to this, my study also suggested support for the concept of "pivot experiences" (Chapter 3),being extended to experience with reading. Bishop builds on Vygotsky's theory of sociogenesis, as he says, " Using the pivot as the *sine qua non* of the dynamic makes the exchange mututal rather then hierarchical. The change process becomes instrumental and engaging in organization and function"(1986 p.30).One child #19 could remember a book that had affected him but he could not remember when he had read it (I therefore could not use it as an entry because age was one of my variables). The point however is that he could remember the emotion rather than the fact. In most cases, the children did not have difficulty in deciding which book over the last year they had enjoyed most: obviously one experience had predominated and influenced them to the extent of perhaps being "pivotal" or unexpectedly causing subtle insight and change--often without the individuals involved being too aware of this occurrence. As Bishop says "The child expressed actions, then, in following, the counsellor (in this case the book) supported these, then anticipated slightly the thrust ~~of the~~ theme of the child's next actions"(1986 p.26). The experience is one of subtle insight. Sadie Goldsmith (1936) in her doctoral dissertation examined the possibility of encouraging moral development through the teaching of fables to children either didactically or anagogically through discussion. Although she was unable to show that this directly occured, she comments in her conclusions: " . . . it is possible that the morals and stories of the fables linger in memory on into adulthood, and take on a meaning in later life that was lacking at the time when they were first heard" (1936).

Indeed, this is possible. I can remember reading books that deeply affected me when I was young, and I only really understand now why this was so. In particular, I was influenced as a preadolescent by a Heroic Quest fantasy theme that was generated by L. Alcott's book Little Women. I identified with its heroine protagonist, Jo, an impetuous "rough diamond" kind of young lady who found real purpose and maturity when she had to adapt to changed family circumstances caused by the American Civil War. While the rest of her family was almost frozen into inaction, Jo nursed her dying sister despite economic hardship, hitherto unknown. Jo's internal growth was symbolised anithetically by the change in the external appearance of her hands: as Jo's nails became ragged and her skin dry through much physical labour, her character developed admirable strengths. Jo's worn hands were testimony to her inner-struggles, and have been testimony to me. Whenever I have had to deal with sadness or uncertainty, I have always sought solace through work, through coping, through doing as good a job as I can. However, in many ways, I had a confused unhappy childhood. Like a lot of other children experiencing trauma, I was difficult to communicate with, and I suspect that a major way that this could have been facilitated would have been if someone had talked to me about my fantasies. Hindsight is always easy, but I think that had this happened, I may have been able to adjust more to my difficulties.

Children, as people, function in the world not so much on the basis of facts or reality, as on the basis of their perceptions, conceptions, and interpretations of reality. Any attempt to educate children should concern itself with trying to share each person's reality. With children this can be difficult because they often have little insight into their own perceptions. Sometimes the only way to enter their reality is to share their fantasies, their fantasy themes. As I have said before, this builds on Friere's ideas of the use of generative thematics and dialogics in education (see chapter 2). Bibliotherapy thus is a dialectical process of thesis, anithesis and synthesis which concerns itself with communication and adjustment for mental health.

Teachers should be aware of the potential of fantasy as it applies to the content areas of their subjects. School Counsellors, Librarians, as well as both Play and Family Therapists should also be aware of the potential for therapy as suggested in this section. In fact,the whole concept of bibliotherapy through an understanding and adjustment of fantasy theme should be built into the school curriculum. Remembering that the developmental goal as specified by sociogenetic theory of all this is the facilitation of distantiation, of the ability to experience subtle insight which is so important for mental health and personal maturity.

Chapter VI

REVIEW AND CONCLUSIONS

Inspired by Bettleheim, my study has focused on exploring further the fantasy experiences of children. This could not be adequately done by analysing what they have read and, indeed, professed to have enjoyed reading. Children have a way of gleaning what they need and enjoy out of what they read. E.B. White's Charlotte's Web, for example has a major Eventful Community theme running through it, but the child I interviewed clearly enjoyed the adventure and intrigue it offers. Only by talking to each child was I able to understand the nature of each experience. Based on the tape transcripts of these brief interviews, each child's experience was categorized and subsequently subjected to a statistical analysis, which suggested that there is a relationship between age and fantasy theme development. Close analysis of the chi square cells suggest that this theme development approximates Bishop's proposed model. There is also the possiblity that the position of the themes of Intriguing Medium and Heroic Quest and Role Reversal and Eventful Community whose sequence could perhaps be switched. It could be argued that this analysis simply reflects what is being written for children rather than the reverse. But it is more likely that writers write towards their market rather than creating it. Actually, when one thinks about it, it is not just writers who seem to have (either consciously or unconsciously) children's fantasy theme preferences in mind, but also the creators of children's play material: "Smurf's," "Wombles" and "Sesame Street" characters provide Eventful Communities for the young, and "Transformers" Role Reversal experiences. Books cater to social demand. Nevertheless, individuals derive idiosyncratic meaning out of them. My research focused on trying to establish developmental patterns in fantasy theme development. It is only through an understanding of these patterns that we can begin to understand how each person individually relates to them. Indeed, it is not until children become acquainted with the demands of their necessary social nature that they can distance themselves from these demands and make idiosyncratic sense of them.

Social experience must not be discounted, and it is of interest that my tentative analysis of children's choices of Canadian books (see Appendix 2) suggests that as children get older less fantasy is written for them; yet, the fantasy that is written is enjoyed as much as other types of books. There is a feeling in society at large that a fantasy life should only be tolerated in young children. An examination of history indicates that this has not always been so (Chapter 2). Indeed, it is only recently that fantasy has been relegated to the domain of the young. Piaget's work with its emphasis on the mathematical model is possibly responsible in some way for this change of events. However, some researchers are realising that this model denies the existence of "half of" reality. Bain, for example, postulates that affective experience is part of perception throughout life although seen as "childish" and to be "bracketed" out of them in school

There are,of course, exceptions. My study showed that there were some children who could not in fact relate a fantasy experience to me. Has our system done this to them? Are they going to develop into rigid thinkers denied the flexibility of mind that is becoming more and more of a necessity in the present world? As Carmen Richardson (1976) says:

> Every generation has had to live with change, but yesterday's child was frequently shielded from changes in the larger world by the relatively stable and predictable smaller world of home and neighbourhood. Children of the seventies, however, are often required to deal with adult problems and can no longer be assured of an unchanging immediate environment. A universe in which any anchor point may be altered or removed at any moment demands that youngsters learn to cope with the sometimes overwhelming realities of every day life, and, at the same time, develop inner resources which will equip them to face and conquer the dragons of tomorrow(p.549).

In this age of technological advancement, we all run the danger of becoming superfluous in the world of work. The result of this is the danger of alienation from others caused by a lack of dependence on each other but rather on machines. We run the risk of becoming stagnant and impotent rather than active and creative. Like Charlie Chaplin in modern times, our schools reflect the malaise of stereotypical and sterile routes of mass production. As Bettelheim suggests (Chapter 1), much of the disorder of contemporary youth could be the result of a kind of explosion of potentially creative energy that has no outlet for its expression. Our system is frustrated by tired teachers trying to control this potential creative energy. Both teachers and students should be rescued from a system that no longer aims to educate individuals but to process multitudes.

In public libraries more space is devoted to "fiction" than to "fact". This tells us something. We need a means of enabling us to stand back and formulate plans related to our real world but not imprisoned by it. Emotion is not denied in fantasy nor is it viewed with sentimentality. Feelings are presented objectively and in depth, allowing readers to experience healthy emotional responses without fear or embarrassment. Through fantasy, they discover that emotions are another avenue for experiencing reality. The fantasy engendered by fiction enables us to look at familiar things in different ways. Enthusiasm is infectious, and if educators were to concern themselves with children's fantasy experiences, it is likely that this would promote self-awareness, and self-esteem necessary for psychological health and maturity. It would promote the development through the internalization of language and aid in the process of distantiation.

Suggestions for Further Research: the Model, the Theory and Their Implications for Bibliotherapy and Education

My research was nonexperimental and exploratory in nature and, as such, raises more questions than it attempts to answer. It sampled a group of typical elementary/ junior high school children who attend school in Canada today. Bishop postulates that his themes are universal. Unfortunately, due to my inadequacy with languages other than English, I was unable to suggest the likehood of the universal application of Bishop's theme types. A replication of it in different schools, cities, and countries would help determine the universality of his claim.

Bishop's model for fantasy theme development is also more comprehensive in its age range than the group I studied : it extends both down to the preschool child and up to those children attending high school as well as adults. Some exploratory work needs to be done on these groups as well.

My work focused on fantasy theme's generated by reading books; fantasy themes are also generated by watching television. A future study which focused on the fantasy themes generated by both these forms of media would be interesting to establish if a dominant theme extends through both experiences.

My work sampled the fantasy theme experience of each child in a particular time period. Longitudinal research would be able to tell us more about typical patterns of development. Do most children progress sequentially and invariantly through these themes? Or, do they alter in preference for say Intriguing Medium and Heroic Quest and Role Reversal and Eventful Community at specific developmental periods in their lives? Bain's findings -- that most adults oscillate between the later stages of stage 2 and the earlier stage of stage 3 of language development would suggest that this may be the case with the former two themes at any rate (see Appendix 1). If I were to ask the children I interviewed similar questions to the ones I asked them in February in May would I get the same answer? Do some children/ adolescents arrest in their development of fantasy theme preference? Do some people never read for Heroic Quest? Furthering understanding of development always has implications for practice.

On considering the reading preferences of adults and children that I know fairly well it seems to me that there are some people who read only for a certain fantasy theme. What does this mean? Are people who only read for the Loss and Return experience avoiding looking into themselves--sublimating perhaps and focusing on social interest while they are denying the development of their own individuality? If we understood more about people's reading preferences and patterns we could maybe effect therapy by widening their fantasy theme experience and jerk them this way out of an unhealthy mind set. As Bain, (in lecture, 1984) says, "like the adult, the adolescent seeks self-understanding only up to a point, There are things he would rather not know about, because they conflict with either the standards of the group or his own professional ideals."It makes sense that people who resist self-understanding may develop the an unhappy stagnant type of personality, unable to reach their full human potential. If further research were able to uncover the types of either children or adults who only read for a certain theme type it could then be ascertained whether they were emotionally healthy or not. Should they turn out to be inflexible, rigid kinds of people locked in by their defences, guided reading may prove a useful means of affecting a change in them by a widening of their experiential horizons. It is through an understanding of social experience that individual understanding develops.

Then there is the interesting issue of hero type resolutions in the Heroic Quest which may be related to sex. Research which focused on this theme type alone would likely be productive. If it were established (as has been suggested) that females mostly resolved their quest issues by affliation and males through conquest the feminist issues that this addresses could be helped through bibliotherapy. Women could be encouraged to become more assertive and men more democratic. There are implications for this in terms of productive living.

Qualitative studies of people's "pivot" type experiences could be done to further the knowledge of how books have shaped them. It would be interesting to see if, indeed, these experiences have ever been affected through deliberate intervention, however subtle, and also to establish how the process of insight works. Can insight be accelerated through the use of the dialectic as this thesis suggests? Certainly, when I was interviewing my research subjects, I was able to understand what they may have got out of reading a book more than they themselves were aware of. Had I been able to extend my interviews, I may have bben able to promote the development of insight in their minds. This was particularly so with the Heroic Quest experience.

Finally, it would be interesting to study the development of fantasy theme in conjunction with the development through Piaget's stages and see if there are any similarities, or if one precedes the other. This type of study would afford a closer testing of Sociogenetic theory which postulates that the development of the use of language precedes the development of action.

I am aware of other projects yet that Graduate Students at the University of Alberta are interested in in relation to Bishop's model. Glenn Sereda, for example, is interested in seeing how they compare with Kohlberg's theory of moral development, and he plans to study their development in relation to the medium of rock videos. If both further support for and extensions of this theory became convincing, more research into its use in the practice of bibliotherapy and/or teaching could be justified.

This study has been an effort towards furthering understanding how children develop through communication afforded by reading, which engages them in fantasy. As a type of extended metaphor, this form of indirect communication uses many levels of meaning only some of which are consciously perceived. My effort has tried to see if there are any dominant patterns in this development and has been able to suggest there are. It has also been an effort towards supporting phenomenological method within a sociogenetic stance as providing a sound basis from which to view all this. Both theory and model have implications for bibliotherapeutic practice.

In closing I would like to quote Paulo Haris when he spoke at the 15th congress of the International Board on Books for Young People (IBBY) in 1976:

> I might say, even before pedagogy gets hold of the child,

> the basic prerequisite for the promotion of a spiritual culture in any country is literature for children, all that writing which has found a way to meet the thoughts of a child and its innocence and has succeeded in turning into play even the most austere and most rigid teachings. Down there, in the roots of a child's innocence lie the roots that control his whole life and that are almost as powerful as fate is. It is there also, that lie the foundations of the individual who rises above the material demands, perceives them and subdues them and then proceeds beyond them towards the right evaluation of life and a higher destiny (p.21).

Indeed, if one fails in education to include a consideration of fantasy experience, the truth of perception is obviated.

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APPENDIX 1

The Development of Speech and Thought: Vygotsky, Luria, Bain, and Yu. (Based on lecture material received from Bain and Yu, 1984)

The problem with some psychological theories, Bain feels, are that they are overgeneralizations from thin metaphors (Freud's, Skinner's and Chomsky's theories all provide examples of this). The solution is to try and create a montage of theories. This montage is ". . . more than a collage, it is a unifying principle arising from the nature and juxtaposition of elements that constitute it"(Bain, 1983, p.xii). The unifying principle is sociogenesis. What distinguishes us as humans is our ability to transcend signal-system like action through language. Speech links us with social and individual reality: we cannot separate what a person knows from what they say, in both a discursive and non-discursive sense. We do not acquire a language independently of the language provider which makes the discourse that takes place in the home of prime importance. Luria suggests four functions of language which are related to three stages of human development.

Four Functions of Language

1. A communication function: Whereby one shares one's reality with another or with oneself. The communicative function has an intentional role.

2. A referencing function: Whereby one's attention is called to a certain phenomenon or group of phenomena. The reference function has a nominative role.
3. A semantic function: Whereby one generalizes and conceptualizes. The semantic funtion has an abstraction role.
4. An executive function: Whereby one voluntarily directs and masters one's cognitive or behavioural process. The executive function plays (self) controlling and planning roles.

In the course of the development of language we become increasingly objective and decreasingly projective.

Luria's Stages of Language Development

Stage 1. (Approx. 10-24 months).

a. Nominative or referencing function is more developed than the executive or controlling function.

b. Simple instructions impel the child to appropriate action.

c. Being set to motorically act in one manner tends to overide the effects of contrary verbal instructions.

d. Memory trace of verbal instruction tends to fade when a short time delay is interposed between the instruction and its performance.

Stage 2. (Approx. 30 to 54 months).

a. Progressive internalization of the functions of speech and partial self-regulation.

b. Greater degree of voluntary control partially reduces the cognitive constraints of stage 1, permitting, for example, some inhibition of motoric set under adult instruction.

c. Marked by child's ability to begin to respond adequately to commands of soewhat more complex psychological content; these require for their communication a semantically more complex utterance than the imperative form of a simple declarative sentence. The verbal directive role is now played not by a single word, but by a relation, a generalization and synthesis of words entering into an utterance.

Stage 3. (Approx. 55 to 73 months).

a. Complete transfer from social (inter-mental) dialogue to self (intra-mental) dialogue, of full valued speech. The internalization of all functions, allows for auto control of cognitive processes.

Most adults today oscillate between the second half of stage 2 and the begining of Stage 3 .

The development of speech parallels the development of thought, and Vygotsky's stages of thought development can be applied to Luria's stages of language development.

Vygotsky's Stages of Thought Development

Stage 1: Thinking of things in unorganized heaps. During this period, the child puts things in groups on the basis of chance links in perception.

Subphase 1-A. Trial-and-error grouping which is done at random.

Subphase 1-B. Visual-field organization where a label is appled to a collection of things that happen to appear together in space and time.

Subphase 1-C. Reformed heaps where groups are first produce on the basis of guessing or visual-field organization, then reformed by shifting elements around with the items still not being alike in any inherent way.

Stage 2: Thinking in complexes wherein individual objects are united in the children's minds not only by their subjective impressions but also by bonds that exist among the objects. This is a step away from egocentric thinking towards objectivity. In a complex, the bonds between components are concrete and factual rather than abstract and logical.

Subphase 2-A. Associative complexes which are based on any bond the child notices such as color, or shape.

Subphase 2-B. Collection complexes which contain things that complement each other to make up the whole. Here, items are grouped by contrast rather than by similarity. For example, one block of each colour may be put in a group and given a label.

Subphase 2-C. Chain complexes which involve a consecutive joining of individual items with a meaningful bond necessary only between one link and the next (as in the game of dominoes).

Subphase 2-D. Diffuse complexes where there is a fluidity in the attributes of groups that unite the individual elements. Here, the child may put triangle together, then add a trapezoid to the group because the trapezoid's points remind him of a triangle's points.

Subphase 2-E. Pseudoconcept complexes that at first appear to be groupings based on true conceptual thinking , but when the label is challenged the child is unable to rationalize the grouping adequately.

Psuedoconcept thinking represents a transition from thinking in complexes to thinking in true concepts.

Stage 3: Thinking in concepts wherein one is able to synthesize and analyse.

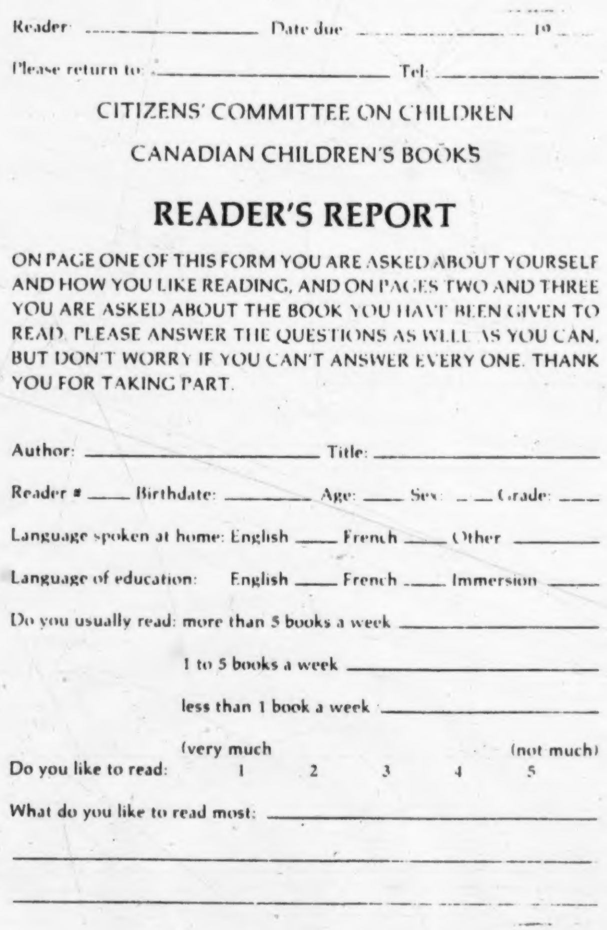
APPENDIX 2

A Survey of Children's Choices of Canadian Books --

During the course of my research on trying to discover if there are patterns of fantasy themes that attract children at certain ages, I spoke with a Mrs. Linda Bernard, a children's librarian who has had many years of experience working in a downtown children's library in Edmonton. She suggested that I read the four volumes that have been published on Children's Choices of Canadian Books (1979-85), by the Citizens' Committee on Children Ottawa. These books each place approximately 200 children's books into six groups according to how well, and what proportion of children liked them. For the research purposes, each title was read and reported on by an average of 15 children who volunteered to do so. Not surprisingly, these were children who liked to read and most of them were fairly good readers for their age group which means that their evaluations might reflect a tolerance for some books that a less-than-enthusiastic reader might not have. The readers reported on the books (which were assigned to them without regard for their stated preferences in reading material) by means of filling in a report form (see figures 6a, 6b and 6c). They gave their age, sex, grade, language of education and language used at home, and what and how much they liked to read.

Figure 6a

First Page of the Report Form for Children's Choices of Canadian Books



Reader: ____________ Date due ____________ 19__

Please return to: ____________ Tel: ____________

CITIZENS' COMMITTEE ON CHILDREN

CANADIAN CHILDREN'S BOOKS

READER'S REPORT

ON PAGE ONE OF THIS FORM YOU ARE ASKED ABOUT YOURSELF AND HOW YOU LIKE READING, AND ON PAGES TWO AND THREE YOU ARE ASKED ABOUT THE BOOK YOU HAVE BEEN GIVEN TO READ. PLEASE ANSWER THE QUESTIONS AS WELL AS YOU CAN, BUT DON'T WORRY IF YOU CAN'T ANSWER EVERY ONE. THANK YOU FOR TAKING PART.

Author: ____________ Title: ____________

Reader # ____ Birthdate: ________ Age: ____ Sex: ____ Grade: ____

Language spoken at home: English ____ French ____ Other ________

Language of education: English ____ French ____ Immersion ____

Do you usually read: more than 5 books a week ____________

1 to 5 books a week ____________

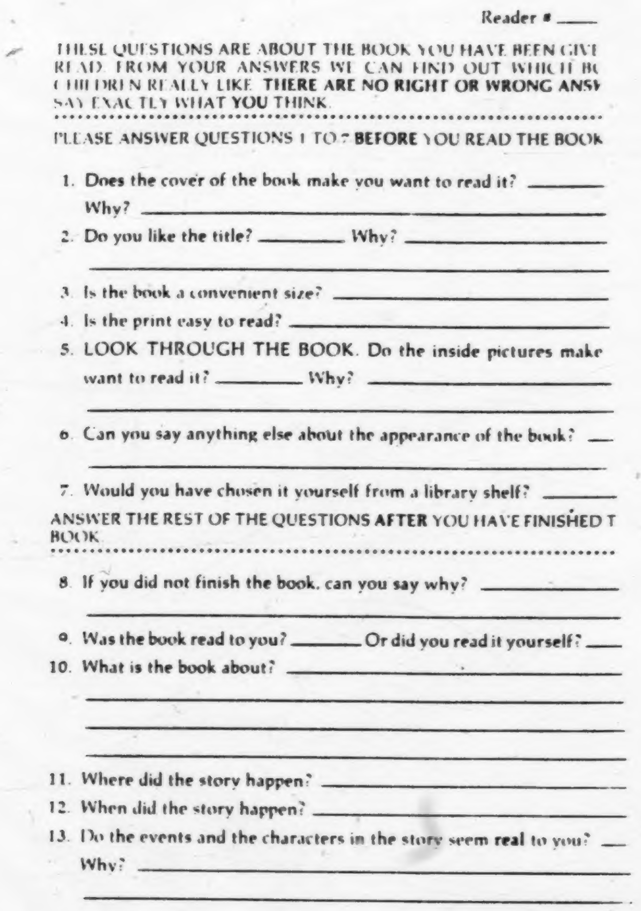
less than 1 book a week ____________

Do you like to read: (very much) 1 2 3 4 5 (not much)

What do you like to read most: ____________

Figure 6b

Second Page of the Report Form for Children's Choices of Canadian Books



Reader # ____

THESE QUESTIONS ARE ABOUT THE BOOK YOU HAVE BEEN GIV
READ. FROM YOUR ANSWERS WE CAN FIND OUT WHICH B
CHILDREN REALLY LIKE. **THERE ARE NO RIGHT OR WRONG ANS**
SAY EXACTLY WHAT **YOU** THINK.

PLEASE ANSWER QUESTIONS 1 TO 7 **BEFORE** YOU READ THE BOOK

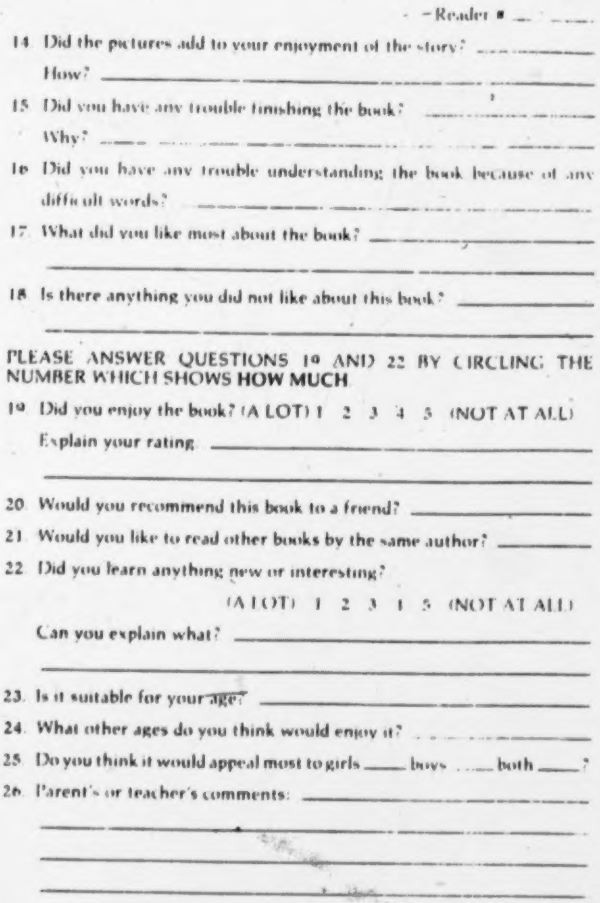
1. Does the cover of the book make you want to read it? ________
   Why? ________________________________
2. Do you like the title? ________ Why? ________________
   ____
3. Is the book a convenient size? ________________________
4. Is the print easy to read? ________________________
5. LOOK THROUGH THE BOOK. Do the inside pictures make
   want to read it? ________ Why? ________________
   ____
6. Can you say anything else about the appearance of the book? ____
   ____
7. Would you have chosen it yourself from a library shelf? ________

ANSWER THE REST OF THE QUESTIONS **AFTER** YOU HAVE FINISHED T
BOOK

8. If you did not finish the book, can you say why? ____________
   ____
9. Was the book read to you? ________ Or did you read it yourself? ____
10. What is the book about? ________________________
    ____
    ____
    ____
11. Where did the story happen? ________________________
12. When did the story happen? ________________________
13. Do the events and the characters in the story seem **real** to you? ____
    Why? ________________________________
    ____

Figure 6c

Third Page of the Report Form for Children's Choices of Canadian Books



Reader # ____

14. Did the pictures add to your enjoyment of the story? ____

How? ____

15. Did you have any trouble finishing the book? ____

Why? ____

16. Did you have any trouble understanding the book because of any difficult words? ____

17. What did you like most about the book? ____

____

18. Is there anything you did not like about this book? ____

____

PLEASE ANSWER QUESTIONS 19 AND 22 BY CIRCLING THE NUMBER WHICH SHOWS **HOW MUCH**

19. Did you enjoy the book? (A LOT) 1 2 3 4 5 (NOT AT ALL)

Explain your rating ____

____

20. Would you recommend this book to a friend? ____

21. Would you like to read other books by the same author? ____

22. Did you learn anything new or interesting?

(A LOT) 1 2 3 4 5 (NOT AT ALL)

Can you explain what? ____

____

23. Is it suitable for your age? ____

24. What other ages do you think would enjoy it? ____

25. Do you think it would appeal most to girls ____ boys ____ both ____?

26. Parent's or teacher's comments: ____

____

____

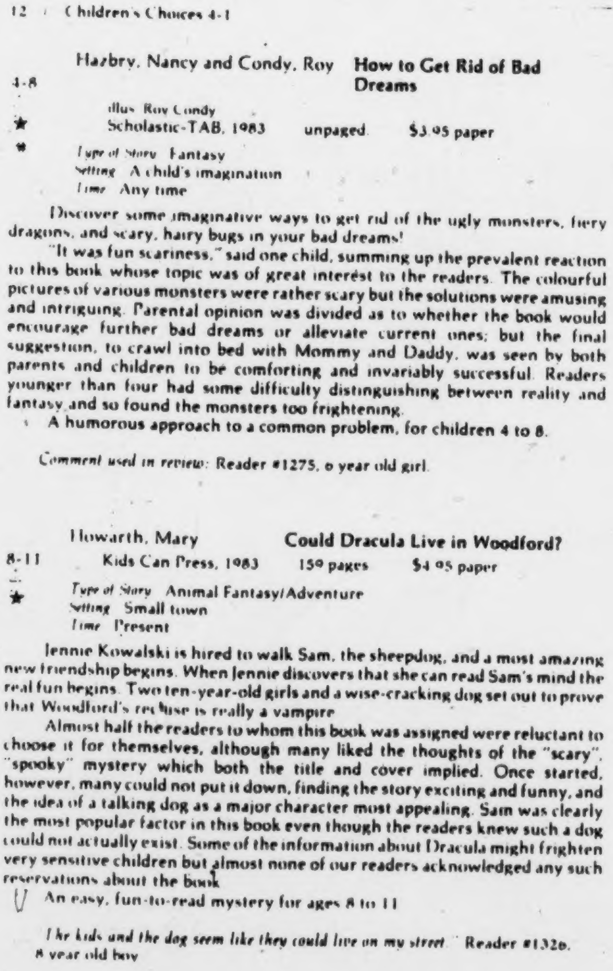
____

In regard to the book they had read, they rated or commented on the format and presentation, illustrations, style, impact, how much they enjoyed it, how much they learned, and which other children they thought it suitable for. They also wrote a short summary of what the story was about. Many of the questions were overlapping, so that answers reinforced each other. Most questions could be answered by simple yes or no answers, but ample opportunity was also given for fuller comment if the children wished to say more: often the number, tone, and length of the free comments were very revealing. Parents were also invited to comment, and often did. When a sufficient number of readers over an appropriate age range had read a book, an adult collated and analyzed their responses and wrote a full and detailed report. The books were evaluated and placed in six separate groups, depending on how they appealed to the readers. The last of these six groups included those books that appeared to have no appeal at all and are not included in my analysis. An example of a typical entry is provided by figure 7.

For purposes of this work, I analysed those books (initially, excluding the fantasy entries) that appealed to 75% or over of children within specific age groups. This analysis enabled me to see the overall trends in the kinds of books children enjoy within specific age ranges. The first area I explored with the help of this work (1978-84) was what type of books appealed to which age

Figure 7

Example of Typical Entries in Children's Choices of Canadian Books



4-8 Hazbry, Nancy and Condy, Roy **How to Get Rid of Bad Dreams**

illus. Roy Condy

★ Scholastic-TAB, 1983 unpaged $3.95 paper

★ *Type of Story* Fantasy
Setting A child's imagination
Time Any time

Discover some imaginative ways to get rid of the ugly monsters, fiery dragons, and scary, hairy bugs in your bad dreams!

"It was fun scariness," said one child, summing up the prevalent reaction to this book whose topic was of great interest to the readers. The colourful pictures of various monsters were rather scary but the solutions were amusing and intriguing. Parental opinion was divided as to whether the book would encourage further bad dreams or alleviate current ones; but the final suggestion, to crawl into bed with Mommy and Daddy, was seen by both parents and children to be comforting and invariably successful. Readers younger than four had some difficulty distinguishing between reality and fantasy and so found the monsters too frightening.

A humorous approach to a common problem, for children 4 to 8.

Comment used in review: Reader #1275, 6 year old girl.

8-11 Howarth, Mary **Could Dracula Live in Woodford?**

Kids Can Press, 1983 159 pages $4.95 paper

★ *Type of Story* Animal Fantasy/Adventure
Setting Small town
Time Present

Jennie Kowalski is hired to walk Sam, the sheepdog, and a most amazing new friendship begins. When Jennie discovers that she can read Sam's mind the real fun begins. Two ten-year-old girls and a wise-cracking dog set out to prove that Woodford's recluse is really a vampire.

Almost half the readers to whom this book was assigned were reluctant to choose it for themselves, although many liked the thoughts of the "scary", "spooky" mystery which both the title and cover implied. Once started, however, many could not put it down, finding the story exciting and funny, and the idea of a talking dog as a major character most appealing. Sam was clearly the most popular factor in this book even though the readers knew such a dog could not actually exist. Some of the information about Dracula might frighten very sensitive children but almost none of our readers acknowledged any such reservations about the book.

An easy, fun-to-read mystery for ages 8 to 11.

"*The kids and the dog seem like they could live on my street.*" Reader #1326, 8 year old boy groups. To do this, I dealt with the two major types discussed: mystery/adventure and lifestyle/growing up that appealed to over 75% of the child judges. The results follow in tables 9 and 10.

Table 9

Children's Preferences For Canadian Mystery Adventure Books

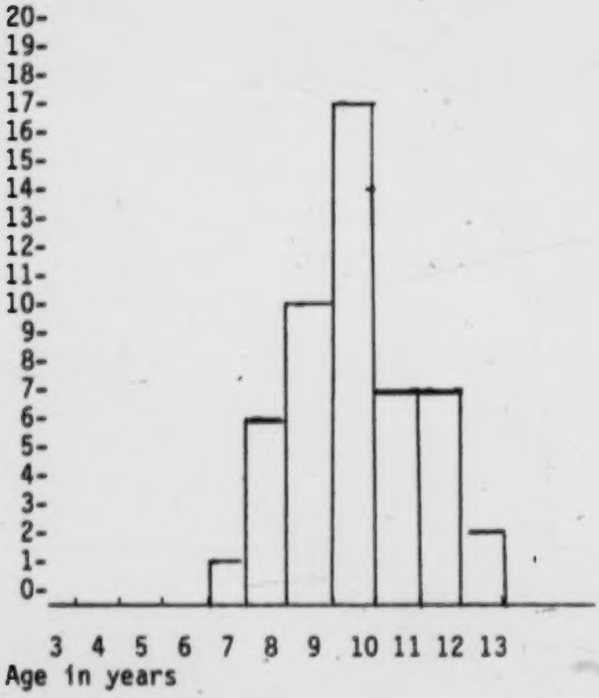
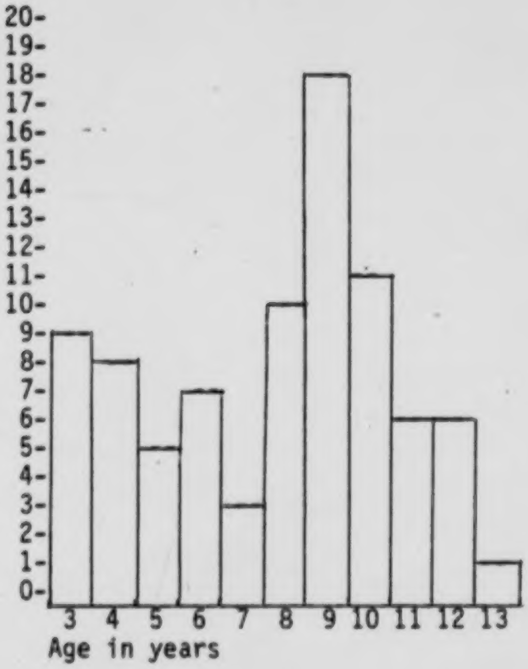


Table 10

Children's Preferences for Canadian Books Concerning Lifestyle and Growing up



The main conclusion derived from this data is that Canadian children do not seem to be attracted by mystery and adventure stories much before the age of seven. Lifestyle stories, however, (which include the element of "growing up") appeal at a much earlier age. These findings suggest support for Bishop's model in that the first three themes he suggests for the younger child do not focus on adventure but rather on lifestyle.

Based on this data, I compared the popularity of Fantasy reading (including, folklore, fairy tale and science fiction) material with other (including some of the material that did not fall into the broad categories analysed previously) forms of reading material for the period 1979-1984. This was done in two broad areas: the first included those books that appealed to more than 75% of the children (Group 1) and the second those that appealed to under 65% of them (Group 2). The results are in table 11.

Table 11

Percentages of Fantasy and Nonfantasy Books enjoyed by Canadian Children.

TOTAL BOOKS 430

TOTAL OTHER BOOKS	344	TOTAL FANTASY BOOKS	86
TOTAL OTHER BOOKS LIKED	209	TOTAL FANTASY BOOKS LIKED	63
Percentage books liked	61%	Percentage books liked	73%

This data suggests that fantasy books were more popular than other types of books (61%/ 73% liked). In order to get a clearer idea of how this popularity was distributed, I broke the data into the three groups suggested by my earlier analysis: Group 1 was for the age groups started at ages 3-6, group 2 was for the age groups started at ages 7-8, and group 3 was for the age groups started at ages 9-13. The results are in table 12.

Table 12

Percentages of Fantasy and Nonfantasy Books Enjoyed by Canadian Children When Divided Into Three Age Groups.

Group 1 (3-6 years)

Total books 121

TOTAL OTHER BOOKS	78	TOTAL FANTASY BOOKS	43
Percentage other books	64%	Percentage fantasy books	36%
TOTAL OTHER BOOKS LIKED	58	TOTAL FANTASY BOOKS LIKED	38
Percentage books liked	75%	Percentage of books liked	88%

Group 2 (7-8)

Total books 77

TOTAL OTHER BOOKS	62	TOTAL FANTASY BOOKS	15
Percentage other books	80%	Percentage fantasy books	20%
TOTAL OTHER BOOKS LIKED	37	TOTAL FANTASY BOOKS LIKED	8
Percentage books liked	60%	Percentage books liked	53%

Group 3 (9-13)

Total books 232

TOTAL OTHER BOOKS	204	TOTAL FANTASY BOOKS	28
Percentage other books	88%	Percentage fantasy books	12%
TOTAL OTHER BOOKS LIKED	114	TOTAL FANTASY BOOKS LIKED	17
Percentage books liked	56%	Percentage books liked	60%

This data clearly shows that the amount of Fantasy available for analysis declined with increasing age from 36%-12%; however, its appeal remained relatively constant for Groups 2 and 3 (53% and 60%) and in comparison to the percentage of popularity for the other Groups (53%-60% and 56% and 60%), Group 1 shows a clear trend towards the popularity of fantasy (88%). Groups 2 and 3 indicate that fantasy material is as appealing as other forms of literature which implies that if more fantasy were available for the age range 7-14 it likely would be enjoyed--Canadian writers of children's literature, perhaps underestimate the potential of this market.

For purposes of my research,however, these findings suggest that if I had restricted my analysis of psychological fantasy themes to fantasy literature, I would have had difficulty because there really is not much of this type of literature available for the older age children, I intended to study. This is not of concern because my emphasis was not on the type of literature itself but the psychological fantasy themes generated by this literature: in other words, a realistic adventure may generate the same fantasy theme as a fantasy adventure.

Having said this, the last step in the analysis of this data is to ascertain if the fantasy literature enjoyed by 75% of Canadian children from 1979-1985 does show the pattern suggested by Bishop's model. In order to do this, I evaluated them according to his criteria. The results follow in table 13.

Table 13

An Exploratory Analysis of the Relationship Between Fantasy Theme and Age

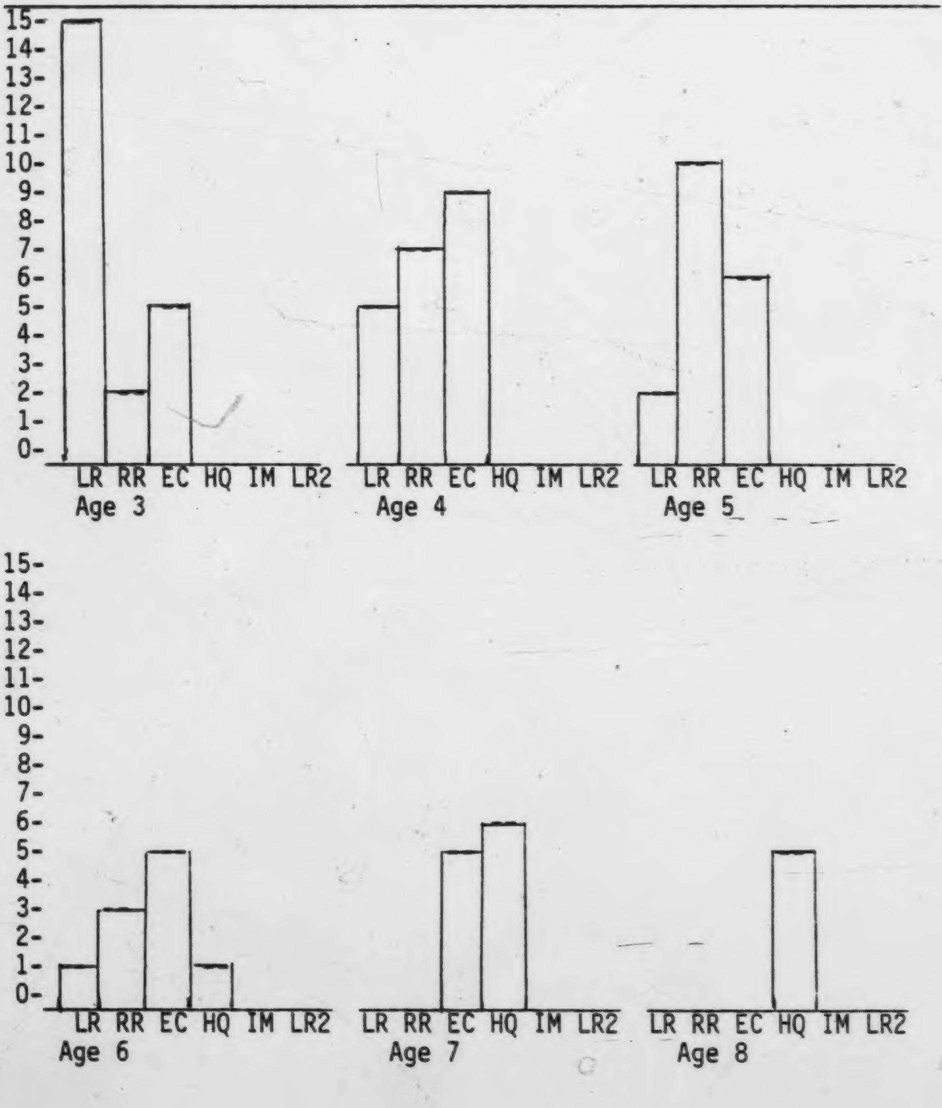
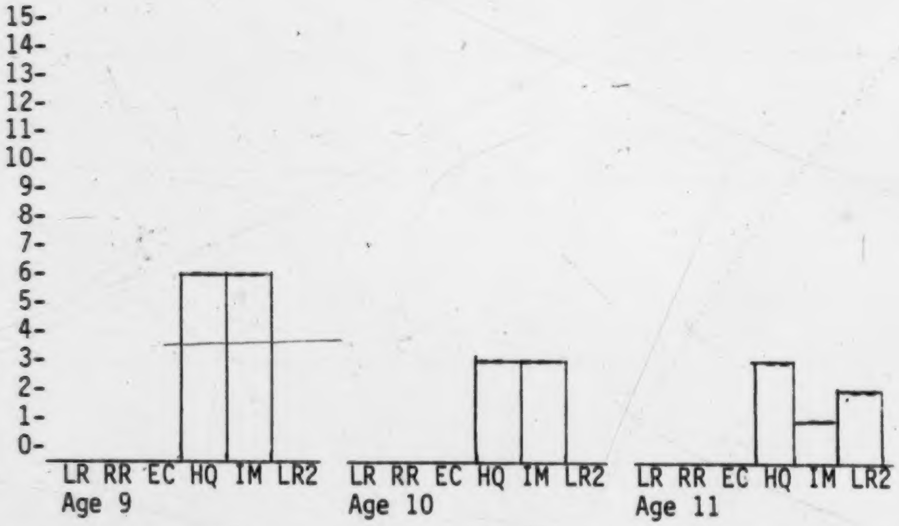


Table 13 continued



This analysis is a description based on my perceptions of the major fantasy themes that this fantasy literature would be likely to engender. As considered opinion it nonetheless serves as a basis for evaluating the efficacy of Bishop's themes. The trends seem to be as he suggests, with Loss and Return beginning first, followed by Eventful Community and Role Reversal beginning together but Role Reversal finishing earlier. Heroic Quest starts before Intriguing Medium, followed by Loss and Return 2. In other words, this survey provides initial support to the research aspects of this endeavour. In his theoretical model, Bishop is not very explicit about the specific age range that might apply to the emergence or disappearance of a particular theme type, and this exploratory research provides appropriate quidelines as specified in table 14.

Table 14

Approximate Age Range Of Theme Appeal Suggested By Analysis

Loss and Return : 3-7 years
Role Reversal : 4-8 years
Eventful Community : 5-10 years
Heroic Quest : 8-14+ years
Intruiging Medium : 9-14+ years

APPENDIX 3

Tape Transcriptions And Theme Categories

1. 13 years (F), The Naked Face , Sheldon. "Very surprised about who the murderer is, set in New York City in winter time." Sense of intrigue. IM

2. 14 years (F), Don't Look and It Won't Hurt. "Girl got pregnant left home, stayed in Chicago, returned home, and her mum wasn't mad. I liked the character her feelings changed, and her mum changed too." HQ

3. 14 years (F), The Cat Ate My Gymsuit, P. Danziger. "Girl had to live with crabby father, she turned out well in the end. It was tough for her." HQ

4. 13 years (M), This Can't be Happening at Macdonald Hall. "Bruno and Boots went to a Canadian school and got into a lot of trouble by playing a lot of pranks. They rescued the ambassador's son. I liked what the boys did. They were funny but it was like real-life." HQ

5. 12 years (M), Zork, Choose Your Own Adventure. "You have to choose the ending, one ending was better than the others. They were good adventure, good plot." IM

6. 12 years (M), Blackgold Years Asterix. "I don't like the books, I like the drawings of comics, the fly always followed the guy." IM

7. 12 years (F), Sweet Valley High. "They were interesting. About twins, one snobby, one nice. I liked it when the nice one won and got the boy she wanted. They go to Sweet Valley High School." HQ

8. 12 years (M), Charlotte's Webb, E.B. White. " I liked it when the little eggs hatched, and I liked the Rat who was like a spy detective." IM

9. 12 years (M), Lord of the Rings, J.R.R. Tolkein. "It was a pretty exciting story, and its characters were pretty good. I liked Legalus best. He was good with bows and arrows and could track people down. He knows lots of things. He was really in touch with nature." HQ

10. 12 years (F), Sweet Valley High, The Secrets. " I liked it because you did not know what was going to happen next, it kept you in suspense. She dresses up like her twin sister and got her sister thrown in the pool."IM

11. 9 years (M), The Hobbit, J.R.R. Tolkein. "Bibo Baggins had a party and a wizard came and told him to get the castle back, Bilbo

said he couldn't do it, but he decided to go. There were goblins in the cave and Gandalf helped him. I liked the Adventure and Knights? It was scary.Bilbo found a ring." IM

12. 8 years (F), "Cinderella". "I like fairy tales and dresses because I copy them. I found it exciting when the clock struck 12. I liked when she was a real bride, and when the step sisters had to cut off their toes." LR1

13. 10 years (F), Taking Care of Terrific. "It was exciting because they went on this boat. The police rescued him. I like exciting books best."IM

14. 9 years (F), Choose Your Own Adventure Books. "I like these books because you feel right there. In Help Your Shrinking there was magic and you could shrink and the frogs seems like giants."RR

15. 9 years (F), Super Fudge, Judy Bloom. "It was pretty funny and neat. I liked Fudge growing up and what he does when he does this. He learns more things by copying other people like his brother."HQ

16. 9 years (M), The Hobbit, J.R.R. Tolkein. "I liked the adventure best especially when they were travelling around the mountain and the dragon came."IM

17. 13 years (F), Willaim, Peck." It was all about a couple of kids whose mum and granny died, and they didn't have anywhere to go so they stayed in the house with their big sister taking care of them. It was interesting and you wanted to see what came up next. I liked the oldest girl because she was more like a tomboy, and she stuck up for herself. The house is the main thing that comes into my head when I think about the book." (This girl was being distracted while she was speaking.)HQ

18. 13 years (M), Hockey. "Tells you the skills you have to have, and the attitude you have to have and the money you make. It was interesting. I also read a story about hockey. It was about a guy who got an injury and his mum and dad got him to play again. I liked the guy, he was a good player and he stopped acting ~~like a~~ quitter." HQ

19. 13 years (M), Bobby Oor. "I read this about a year ago."

20. 12 years (M), Book About Guns. "I liked this book because it tells you about guns, I like the look of them." Danny talked before when he mentioned that he only liked comic books."

21. 9 years (M), Couldn't remember name of book. The ship caught on fire and the boy had to live on the island. I liked the exciting part best, and I liked it when he got rescued. IM

22. 10 years (M), Jacob Two Two Meets the Hooded Fang. M. Richler." He always had two of everything. He was getting mad because he wasn't allowed to do anything because he was too young. He had to go to this jail. He had a dream. I remember him in jail and he pulled the switch with all his friends and they escaped. He was brave and smart in the dream." EC

23. 12 years (F), Jasmin. "It was about this girl who took off because she had enough of babysitting etc. Things turned out for her that way."HQ

24. 9 years (M), More Marmaduke, Brad Andersen. "It was funny and the dog was on the T. V. show, and he beat up people." This is a comic book. IM

25. 8 years (M), Little House on the Prairie, L. Ingalls Wilder."About a little girl's family, Grace, Kerry, Mary and Laura. Laura was born in a little house. She travels through Kansas and Minnesota. The girls had hooped skirts and I liked them. There was adventure, but I liked the family best and Laura and all the other people in the story. I liked Laura's colour of hair and the clothes she wore." EC

26. 8 years (F), Heidi. "Her grandfather got blind, and this lady came to pick her up. One night a ghost came. There was a girl that can't walk. I liked it best when Heidi comes home because her

grandfather was blind. What I liked about Heidi was her hair and her dresses."EC

27. 8 years (F), The Merman. "There was this girl and this man and his wife, and a merman was dropped on this girl's head. She took him up to the tree house and got a bucket of water for the merman. She put slugs in the water, the merman did some magic and turned her into a mermaid. She lived with all these mer people , and he told them about how she saved him. " (later this girl tells more about the ending of the story which is to do with the girl returning safely home.) RR

28. 8 years (F), Santa Claus Story Book. "They got stuck in a blizzard and they made all these toys, Santa got mad at the elf, so he ran away. Jo found the elf and told him to go back to the North Pole. He put explosive lollypops in the back of the car, and it exploded." (This girl also tells more about this story later--in the end the elf becomes the chief helper of Santa.)EC

29. 8 years.(M), The Lion, the Witch ,and the Wardrobe. C.S.Lewis. "There was magic in it and if you went in the closet you ended up in another world. I liked the Unicorns. There was a lion that created the world."RR

30. 9 years (M), Outer Space with Astronauts. "There were old fashioned rockets. Just a small part is left. The tanks can't be

used over. These guys made a neat formula, when the lift off the whole thing exploded. They couldn't escape. It was exciting."IM

31. 8 years (F), Green Eggs and Ham. " I liked it because this guy kept being asked if he liked green eggs and ham and he kept saying I do not like green eggs and ham. That's what I liked about the story."LR1

32. 13 years (M), has not ready any books that he liked.

33. 15 years (M), The Snork Out Boys, Pinkwater." It's a pretty funny book, they do unusual things stay out at the movies late. There was a wierd girl who had green hair. I liked the different things that they did."HQ

34. 13 years (F), The Birthday Murder. "About a boy and his mum's boyfriend. He tried to make the son crazy. His mum takes him to see a psychiatrist, and he can't remember anything. At the very end hypnosis was suggested. It was really interesting, you did not know what was going happen next. The boy tried to achieve things. Sometimes he did achieve things. He sort of grew up. I particularly remember a card on the boys dresser which said 'Happy Birthday Murderer'."IM

35. 13 years (M), Wilderness. "A horror story, one guy against the other. It was a good ending. I liked the excitement of it. I

liked the villan, he wasn't phony." (He focused on the fight between two protagonists.)IM

36. 13 years (F), The Mammoth Hunters, J. Uell." It explained about how people in prehistoric times lived and this girls problems. She had to choose between two people who loved her, she had to make decisions. I liked the adventure better."IM

37. 10 years (M), Centre Line. "There were lots of swearwords in it, about four or five brothers and their girlfriends. One guy always drew pictures of the girl that he met back where he lived. I liked the relationship about how they liked each other."LR2

38. 10 years (M), Lenny Kendel, the Smart Alec. " I liked it because Lenny got into all this trouble and finally he learned his lesson. He told the truth and told his parents. I liked that he had to make a big decision, and I thought it was a right decsion."HQ

39. 10 years (M), Space Trap. "I liked it because it was in space and I like space things and stuff it looked sort of neat. It was about a guy who got trapped in space with these aliens who had eyes which bulged out. " IM

40. 10 years (F), Harold Greenhouse's Unwanted Adventure. " It was about people kidnapping Harold, it was funny, Harold was a little kid he was smart. It was nice to read in the day." IM

41. 10 years (M), Sign of the Beaver, E. Speare. " I liked it out in the wilderness because I get huffy and puffy in here. It was about a guy he got separated from his parents, he got stung by bees and some Indians found him and he met his parents in the end. I like adventure stuff."IM

42. 10 years (M), Couldn't remember the title. "This boy ran away to the Catskill mountains to get some privacy. I liked him living by himself. He achieved something."HQ

43. 5 years (M), About 7 Little Rabbits. "I liked this because the rabbits dream they are going to see Toad. They only see him one time." EC

44. 5 years (F), Cat on the Mat." I like the pictures, they are about a cow and a goat and an elephant that sat on the mat and the cow went 'psst' and they all went away."EC

45. 5 years (F), Blueberry's for Sal." It's a fun book about blueberrys for sale and there is a mother and children who pick blueberry's at Blueberry hill then they come home and save them for winter."EC

46. 5 years (M), Paddington Bear. "I like the pictures. Everbody had breakfast except Paddington and he got up and decorated his

room and he put the wallpaper right over the door. Someone else kissed him goodnight."EC

47. Alona, 5 years (F), Green Eggs and Ham. "The book is really silly, and it has two funny monsters whose mum wants them to eat green eggs and ham and in the end he likes them."LR1

48. 5 years (M), Star Trek. "It's all about Mr. Spock who dies and is made blind, in the end this girl makes him alive again. This girl is a martian who is small."RR

49. 5 years (F), Wind in the Willows. "In the end Toad gets out of the jail. The police thought he stole a car but he just borrowed it. There are three friends, Mole, Rat, and Badger, and Toad does not like Badger. The Weasels stole Toad Hall, but they got it back, and they used handcuffs."EC

50. 5 years (M), "I can't remember any book I liked."

51. 5 years (M), Raiders of the Lost Arc. " It was about a snake pit with snakes in it which ate moving things--that's all I liked." (I think this child was making this up because he wanted to have a turn.)

52. 5 years (M), " I can't remember any book that he liked."

53. 5 years (M), The Cat and the Fox. " The cat and the fox always steal things, and the fox wipes out his footprints, and he went back to his house. I liked it when he went back to his house." EC

54. 5 years (M), The Boy and the Bear. " He drew a big bear who got off the chalkboard and came alive and got him an ice cream. The Bear picked up the big meanie. I liked it when this happened to the meanie." RR

55. 10 years (M), Sherlock Bones Mystery # 3. "There are lots of mystery's and you have to find out what the clues are and solve the case with Sherlock Bones and Scottsy. They are pretty smart."IM

56. 10 years (M), Return of the Jedi. " I like the part at the end when there's all the rocks and he threw the girl onto the ground. He went to lessons to learn how not to be on the dark side and he promised to some back and he did. He proved he could. I liked what Darth Vader could do."HQ

57. 9 years (M), Jacob Two Two Meets the Hooded Fang, M. Richler "This boy asked for tomatoes--two tomatoes, and the storekeeper said to the policeman to arrest him because he was making fun of adults. Jacob ran away and fell asleep and dreamt that two guys

took him away, but two superpeople saved him. I liked it when the bad people got blinded and Jacob was saved."
(I had a sense that Heath had difficulty distinguishing fantasy from reality in this book.)RR

58. 13 years (M), A Cowboy Book, Glenn? "This boy lived on the farm and he wanted to explore the world so he ran away , but finally he grew up. His Dad and he made friends. At first he and his Dad weren't friends because his Dad would not listen to him."HQ

59. 14 years (M), Book about Dolphins. "It was about a family of Dolphins and it told you about how Dolphins communicate with each other."LR2

60. 14 years (F), Dial for Love. "This girl was bored and she dialed a number and she meet this guy and they became friends and loved each other. I liked these two people meeting each other and getting to know each other.They kiss and sometimes they have trouble with their families and they deal with this trouble. I liked how much they think of school and how much they paid attention in class."LR2

61. 13 years (F), Jasmin." It was about a girl who had problems at school and she decided to run away. She found animal friends and realised that she could make things of clay. She missed her

brother. These people in the woods helped her face her problem and so she came home. Things worked out for her. I liked her growing-up."HQ

62. 13 years (M), Smashing Glass, A. Hitchcock. " I liked the action. The guy was breaking glass with a pellet gun. This girl stole a coin and she was caught they knew it was her because she broke the glass on the other side. It captured my imagination. As it got to the climax, it got more exciting."IM

63. 11 years (F), Charlie and the Chocolate Factory, Roald Dahl. "I liked it because the chocolate and bubblegum was interesting. Charlie was poor, and he got chocolate for his birthday and he won a trip to the chocolate factory. The grass was mint, and the tree was chocolate. On the boat, the water was chocolate. They went to a room where the bubblegum tastes like roast beef."IM

64. 11 years (F),Ramona and Beasel, Beverly Cleary. "The sister is a pest, and she's fun to read about because she gets into real big trouble and it turns out O.K. It's hard to say. She eats her apple for one bite and then throws it away--its hard to say how she got out of the trouble."HQ

65. 9 years (M), The Wizard of Oz. " I liked when they went home after killing the witch, and when the wizard turns into everything."RR

66. Supplementary on # 27, "The girl had to go home after 5 o'clock, so she said goodbye and went home. The story her mother told her came true."

67. 8 years (M), Winnie-the-Pooh, A.A. Milne. "They found his friend and they were all happy together."EC

68. Supplementary on #28. Children went back to Santa Claus, and he made the elf a special helper.

69. 8 years (F), A book about a bear. "It was about a baby bear and her friend, there was a mummy and a daddy and all the friends and they had a birthday." EC

70. 8 years (M), Treasure Island, R.L. Stevenson. " I liked the end when the kid was saved. They were looking for gold and when they found it there were only two pieces, and Long John Silver lied. Then they all went back home. I liked it best when they saved the kid."EC

71. supplementary #29--He still focused on the magic that was there and the kids and the unicorn.

72. 8 years (F), "Sleeping Beauty". "It was a nice story and she was pretty. She took an apple and she died and she looked after the house and the dwarves looked after her, and she cleaned the house."EC

73. 8 years (F), "Little Red Riding Hood". "I liked it when the woodcutter cut the stomach and she was still alive. She forgot and talked to a stranger." LR1

74. 8 years (M), Lizzy's Lion D. Lee. " I liked it because Lizzy could talk to the Lion in a secret way, and the Lion ate the robber up."LR1

75. 7 years (F), If I Had a Dad. " It was funny and relaxing. The Daddy kept pretending and they laughed. They went fishing and there was a picture of the boat at the end." EC

76. 6 years (F), Pinnochio." It was funny and he learned from the cricket about the fire and he went to school and learned all about the school. There was some magic, the girl made him magic because she made him have no more strings."RR

77. 6 years (M), Peter Pork Chops. "They were in the museum and wolfie made the museum guard mad, and he ended up in dinasour land and all the dinasours were chasing him and then he banged his head again and landed back in the museum. He was not safe in the end."LR1

78. 7 years (F), The Ghost. " It was a nice story. The lady got the ghost out of the house and the ghost kept coming back in. They were angry with each other. The cat and the dog and the lady lived in the house and the cat and the dog fought. In the end the ghost

was friendly, and the ghost was playing tricks on the cat and the dog."RR

79. 7 years (F), A Home in the Tree. "It was about animals living in the tree, first there was a squirrel, then he meet a fox, a bird, and an ant. They all lived happily and then a man wanted to cut the tree, and at the end they helped the man chop another tree." EC

80. 6 years (M), Ten Apples Up On Top. "They got chased by a broom and the apples ended up on top. Lions and Dogs were balancing apples on their heads and the mop chased them because he wanted an apple on his head. Everyone ended up with an apple on their head." (This boy seemed a little confused.) EC

81. 7 years (F), The Witch and the Cat. "The cat was cute, there was a magic pot. The cat drove the car away." RR

82. 6 years (M), Skunk Baby. "There was a mother skunk and she had 6 baby skunks and there was an owl and a squirrel and the fox frightened them but skunk babies mum came and the fox got sprayed and jumped in the water and skunk baby was safe."EC

83. 6 years (M), Alligator With a Toothache. " The alligator got a toothache and had to have his tooth pulled but he had it pulled out, then he felt better. There was a party with a pig and a squirrel and then the alligator got a toothache."EC

84. 6 years (M), Frisky Kittens. " The mother was knitting and the kittens played under the table and they wanted some pie, and they were mischievous but in the end they were happy."LR1

85. 6 years (F) could not think of a book.

86. 7 years (F), Cinderella. " I liked her dress, and she was beautiful but I can't remember the story."LR1

87. 6 years (M), Meg. "This was about a chicken (Meg) who had been in the mud, and the man started to shoot at Meg, and she ran away then she went into some water and the mud came off so the man knew it was Meg. It was funny. I liked it when he started to shoot at Meg, she wasn't frightened, it was funny."EC

88. Colin could not remember a book that he liked.

89. 11 years (M), Lenny Kendel, Smart Alec. "When his mum asks him to do something he acts smart. And there was this guy called mousie because he was tough. He liked this girl and wanted to earn some money by being a comedian. He made riddles to his teacher. In the end he went back to school. He was funny."HQ

90. 11 years (M), Space Trap. "I liked about it being in space, I know I liked it, but I can't remember it."IM

91. 10 years (M), Lenny's Smart Alec. " He had a paper knife, I liked the knife. I can't remember anything else."IM

92. 13 years (F), Ten Little Indians, A. Christie." They all had committed crimes and they were all killed one by one. The last girl killed herself because she was all alone. I liked the mystery and adventure. You didn't get to know the characters."IM

93. 12 years (F), Ransom, L. Duncan. " Five kids were taken for ransom off a school bus. Most of the parents couldn't get that much money. The kids thought of a plan to get out and they got outside, but the people that were keeping them woke up and one of the boys got shot.I liked the book because it was exciting and suspenseful. I like suspenseful books because they are intruiging."IM

94. 13 years (M), Bridges at Tokyo Ri, J. Michener."It was exciting and interesting and told you a lot about war, thats what I like. I like fantasy books too."IM

95. 8 years (F), The Turtle and the Bunny. "Its about a turtle who wanted to race the rabbit, and he fell asleep and the turtle won , and the rabbit couldn't believe it. This happened twice. I liked the story because the turtle won, and I thought the rabbit would."RR

96. 12 years (F), Flowers in the Attic. "Its about two sisters and two brothers whose father dies so they have to live in their granny's attic. I liked Kathy because she was able to look after the family in the attic."HQ

97. 6 years (M), The Turkey Grief Monster. " I liked when he played the trumpet, he plants a seed and it got bigger and bigger, and army trumpet people came down the streets playing. Then he got back into his shell. I liked the part with the army." LR1

98. 7 years (M),The Twits, Roald Dahl. " Its about ugly monkey's who eat bird pie and stuff, and there was glue on the tree and the boys got stuck. They shrink down until they are five inches long. I like Roald Dahl books because its imagination and funny. I like books about people and what they do."RR

99. 13 years (F), Two Times Love. " It was about two twin girls who fall in love with the same boy. It is a Sweet Dreams book. I liked it because it was about two sisters who cared about each other."LR2

100. 13 years (F), Lord of the Flies, W. Golding." It was on human behaviour and it was really interesting about humans behave on an island. In the end they turn against each other and Ralph. Everyone turns into a savage tribe. The way they turned was the

most interesting. I was also interested in Ralph because he did not change like the other people--he stayed normal."LR2

101. 8 years (M), Dinasours. "I like books on Science and Dinasours. One was about Dinasours. It's not really a story."IM

102. 6 years (M), Transformers. (He was telling me about video movies rather than books.) RR

103. 11 years (F), Sox, B. Cleary."It was interesting. It was about this little cat called sox who was sold to these people who were having a baby so sox got left out, and they made him sleep in the garage. Then he got friendly with the baby and came back in the house. I liked the baby and sox but I liked sox best, he changed in the story because he learned to like the baby."HQ

104. 13 years (F), Growing Season, A. Carter. "Its about a family that moves to a farm because its easier to earn money. Their crops go bad and their little boy is blind. Its a book about life and it demonstrates about poor people. The parents are nice but low on money. It teaches you a lesson. The girl broke her arm. The family tries to struggle and cope with each other and the world."LR2

105. 8 years (M), Jungle Safari. " Its an adventure book and hard to explain. You can pick your own adventure." (I am not sure that Robb had read this book--he wished he had, I think.)

The Boy who Wanted a Family. "This is about a boy who lived in an orphange and he went to live with a family and he liked them, but he had to go back, but then he got to go to another family that was nice."EC

106. 6 years (F), (at first couldn't think of a book) Selfish Giant, O. Wilde. "I liked it because he died in the end. He wasn't very nice; he didn't want the children to play in the garden, and the little boy couldn't get up in the tree, this boy was God. The Giant helped the boy get into the tree. The giant got nice and died under the blossom tree. I liked it when the boy couldn't get in the tree and the giant lifted him up."RR

107. 8 years (F), A Little Gymnast. "The girl is called Anna, and her grandma gave her two tickets for the Olympic games. She asked her coach to go into the competition and she won and got to go to the games. I liked it best when she won the Olympics."HQ

108. 14 years (F) Anne of Green Gables, L. Montgomerey." I liked the character of Anne. She was nice and never mean. She stayed the same although she learned things."HQ

109. 13 years (M), Lord of the Rings, J.R.R. Tolkein. " I enjoyed the excitement of it and I thought the characters were well developed. It was fast pace."IM

110. 12 years (M), Underground to Canada. "There was lots of adventure. Two girls were slaves and they had to get across the border with help. Sometimes I get bored of a book easily but not this one because it moved along fast." IM

111. 12 years (F), Anne of Green Gables, L. Montgomerey."It was realistic, and imaginative. Its about this girl who imagines things a lot. She got adopted by this brother and sister. Marilla didn't like her at first. Anne didn't like her orange hair. Diane was her friend. I liked Anne most. HQ

112. 11 years (F), The Root Cellar, J. Lunn. " I like books about history and I liked the main character. She went back in time and she stayed with friends and she rescued her friend. She dressed up as a boy because she had short hair."HQ

113. 5 years (F), Mildie's New Bike. " Mildie had a birthday and she got a new bike. I liked the handlebars on the bike because I have handelbars just like it on my bike. She could ride it like me. I have two bikes. She has two friends at the party and her mum and dad."LR1

114. 5 years (F), Rainbow Bright and the Colour Thieves. "In the story the wind blows all the colours off. In the end they get the colours back. I liked that best. The colour kids were happy in the end." EC

115. 7 years (M), The Marvellous Land of Oz.," Its all magic. Tipp the boy put some powder on a scarecrow and the scarecrow turned to life, another scarecrow turned to life too. They had a big journey, and the scarecrows were brave. I liked the magic." RR